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NEW YORK

FALL PREVIEW

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BOOKS · FASHION
PHOTOGRAPHY

THEATER · MUSIC
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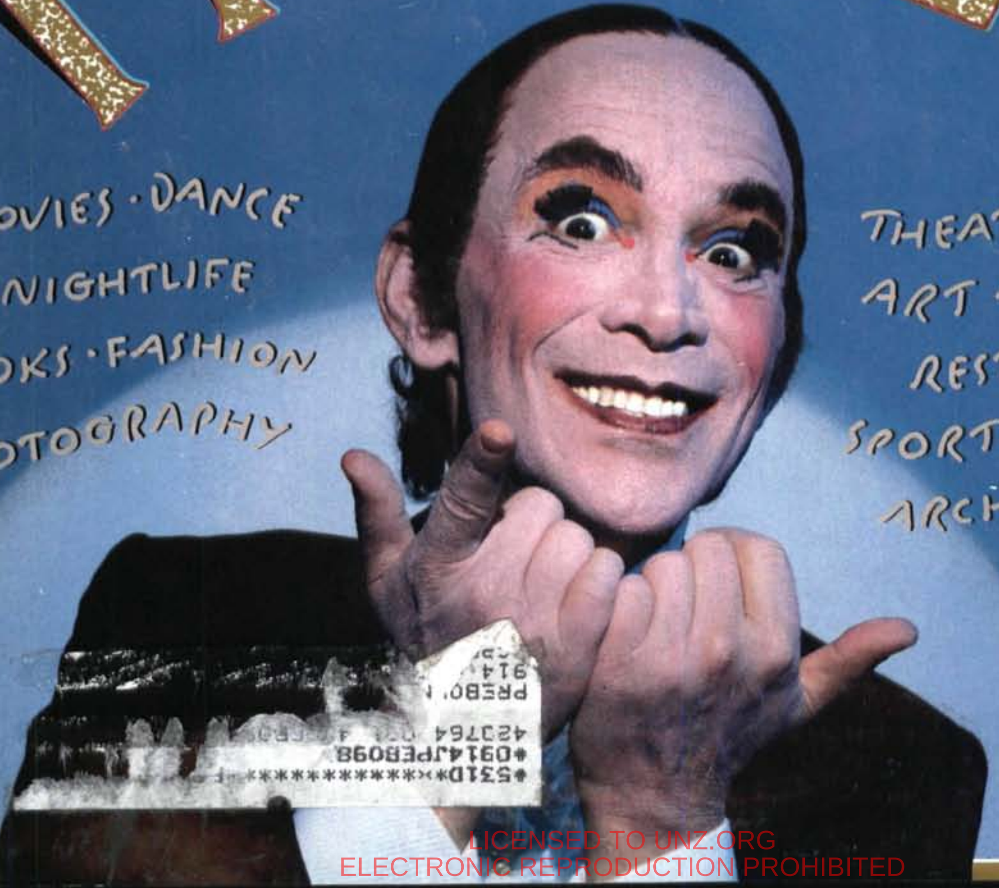

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VOL. 20, NO. 37
SEPTEMBER 21, 1987

CONTENTS

THEATER 50

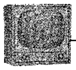
BY RICHARD DAVID STORY

With *Into the Woods,* starring Bernadette Peters, Stephen Sondheim and James Lapine hope to shake some life into the Broadway musical. Also, *Anything Goes* sets sail at the Vivian Beaumont.

MOVIES 54

BY DAVID DENBY

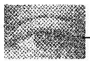
Denzel Washington plays South African activist Steven Biko in *Cry Freedom,* giving the role a music all its own. Ismail Merchant and James Ivory do Forster—again.



TELEVISION 60

BY JOHN LEONARD

With *Private Eye,* Anthony Yerkovich brings *film noir,* German Expressionism, and L.A. circa 1956 to TV. The lives of Sinatra and Onassis are dramatized. Dabney Coleman writes and fights in prime time.



ART 64

BY KAY LARSON

Frank Stella's leap into not-quite-sculpture is the subject of his retrospective at the Modern. The American Paradise at the Metropolitan Museum; the creators of the Constitution at the Historical Society.

PHOTOGRAPHY 80

BY VICKI GOLDBERG

André Kertész, who has a retrospective at the International Center of Photography, discovered the poetry in the everyday. Instant snaps by Andy Warhol, Robert Mapplethorpe, and Ansel Adams.

MUSIC 86

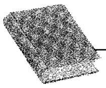
BY PETER G. DAVIS

The Kronos is a quartet like no other. An orchestra visits from the People's Republic of China and the Vienna Philharmonic plays Carnegie *and* Avery Fisher.

DANCE 98

BY TOBI TOBIAS

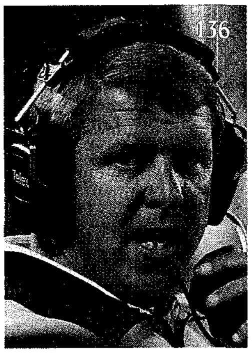
At 31, Terese Capucilli has become the foremost interpreter of Martha Graham. American Ballroom Theater sambas at the Joyce; Trisha Brown opens City Center.



BOOKS 110

BY LYNN HIRSCHBERG

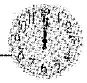
Bob Woodward gets the Big Story, as usual, in his new book about William Casey and the CIA. Margaret Drabble on England, Joan Didion on Miami, and Chuck Berry on—who else?—Chuck Berry.



122 ARCHITECTURE

BY CARTER WISEMAN

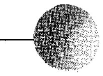
After eight years, the Very Reverend James Parks Morton's dream—the completion of the Cathedral of St. John the Divine—is gathering momentum.



124 NIGHTLIFE

BY AMY VIRSHUP

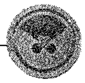
Rapturous Anita Baker sings at Radio City Music Hall. At the Ritz, the traditional rock of the Del Fuegos.



136 SPORTS

BY ERIC POOLEY

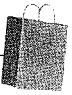
Part friend, part boss, Giants head coach Bill Parcells may be on his way to becoming a football legend.



138 FASHION

BY WENDY GOODMAN

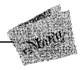
Stephen Sprouse, the king of countercouture, is making a comeback with a new store and a new partner.



140 SHOPPING

BY LINDA DYETT

Place des Antiquaires, a haven for art and antiques, opens. Banana Republic and Elena Bennaroch branch out.



150 RESTAURANTS

BY BARBARA COSTIKYAN

The Rainbow Room returns. Patrick Clark moves uptown, and Mickey Mantle opens a sports bistro.

Peter Herbst edited the profiles for this issue, with help from Deborah Harkins and Quita McMath. Amy Virshup edited the listings, with help from George Wen.

Letters 8
Intelligencer, *by Jeanie Kasindorf* 19
On Madison Avenue, *by Bernice Kanner* 20
The National Interest, *by Joe Klein* 28
The Bottom Line, *by John Crudele* 37
Fast Track 42
Ruth Recommends, *by Ruth Gilbert* 46
Sales & Bargains, *by Leonore Fleischer* 174
***Cue* Listings** 179
Crossword Puzzles 254
Town and Country Properties 237
Travel 239
Health and Fitness 239
Services and Sales 240
Strictly Personals 249

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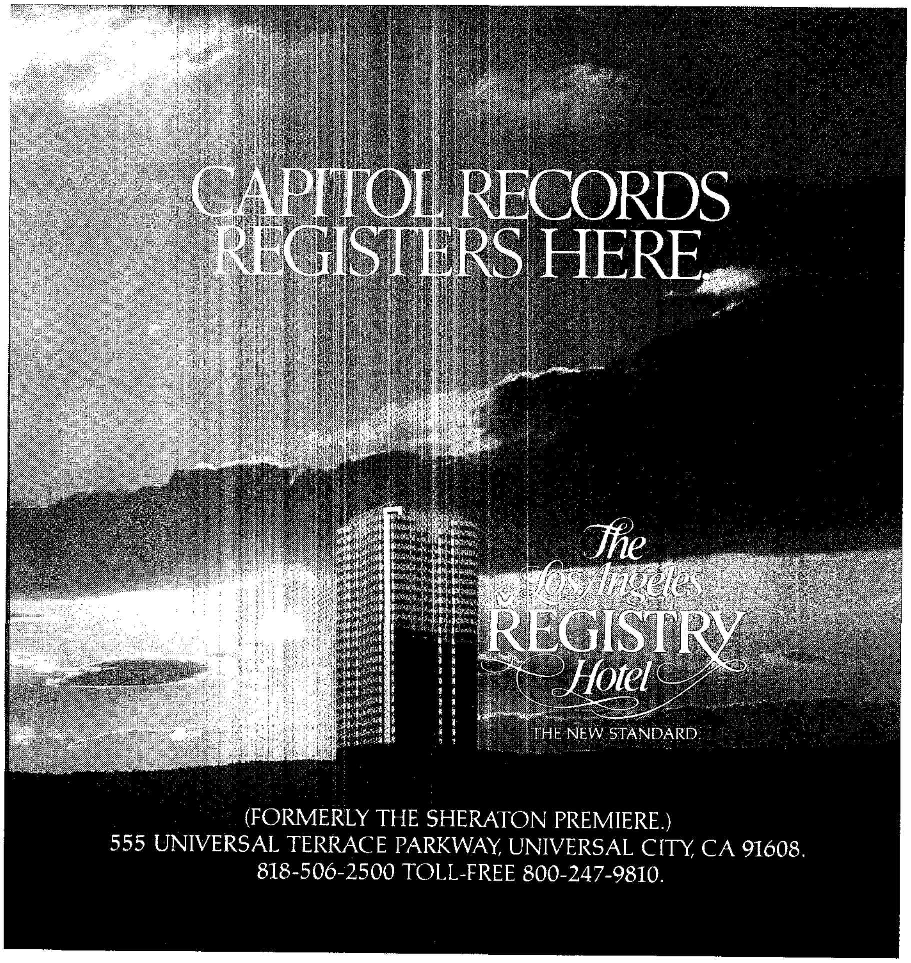

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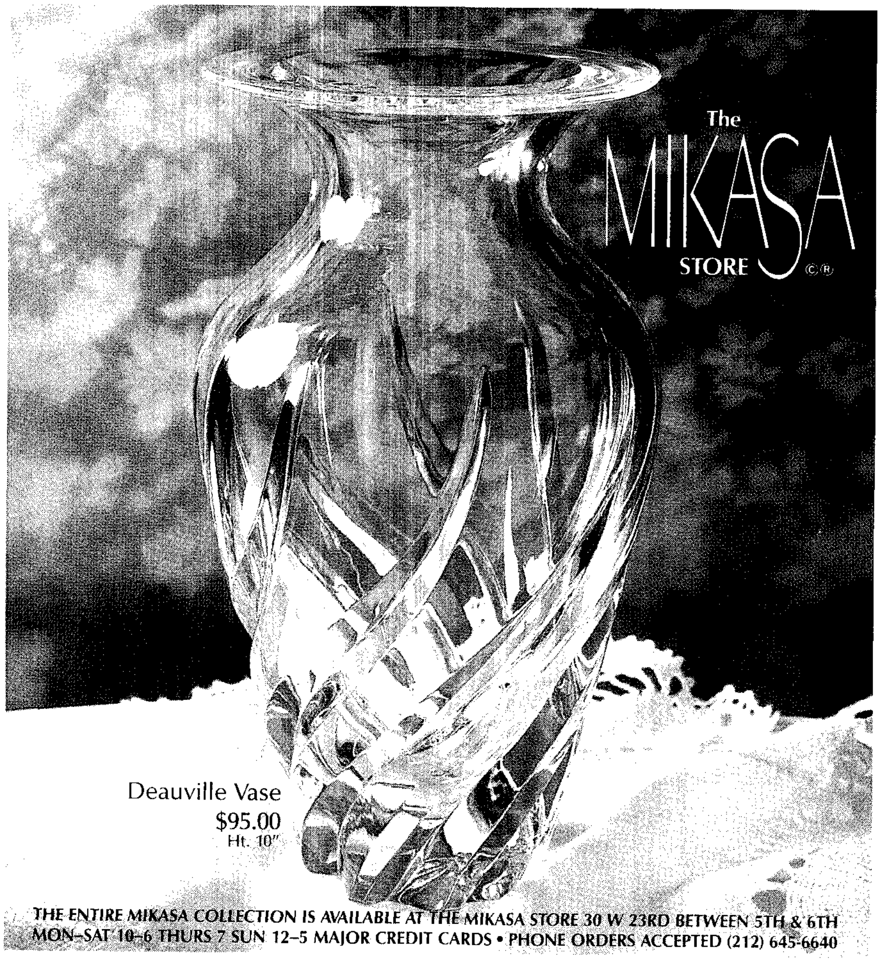

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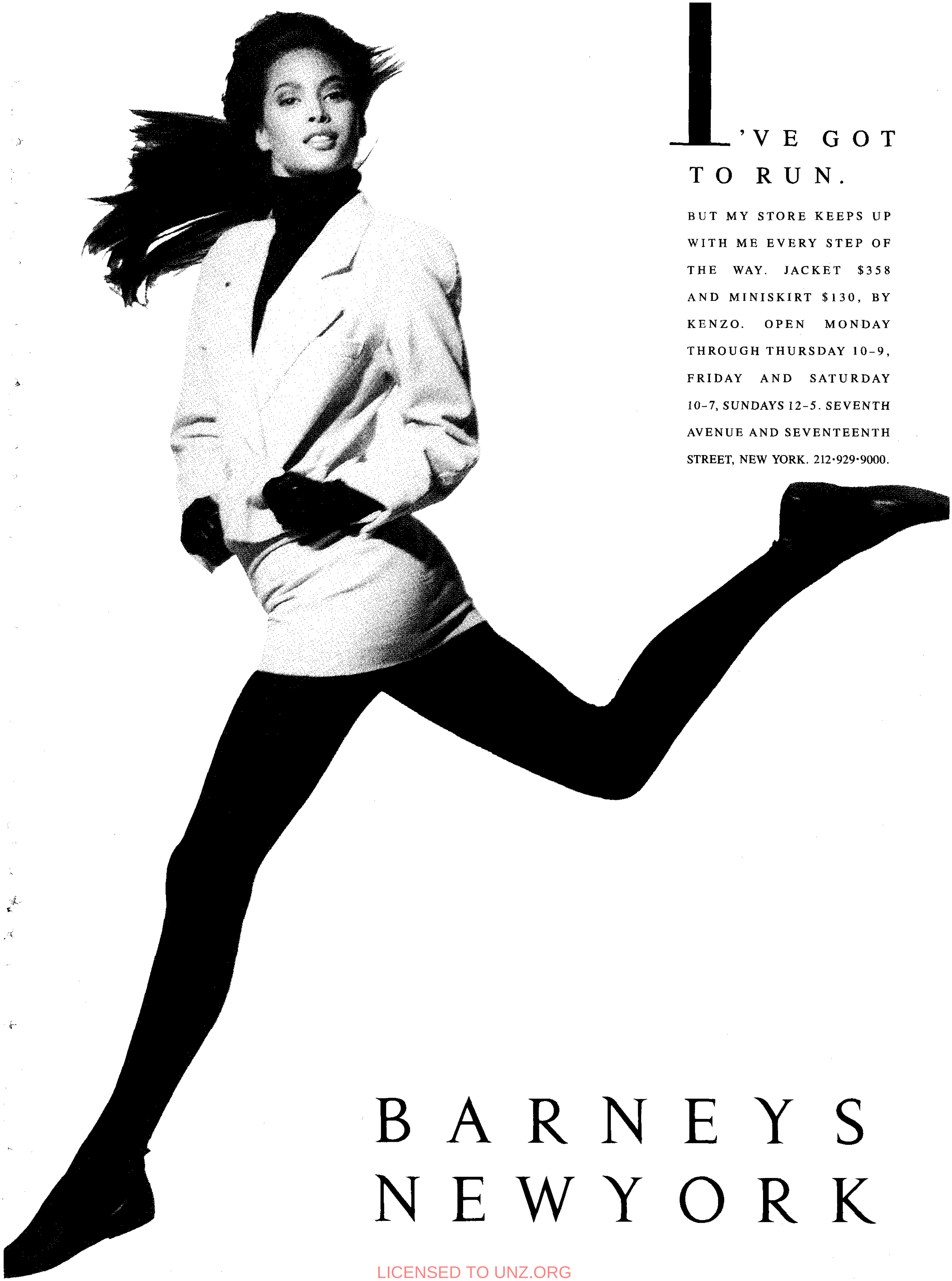

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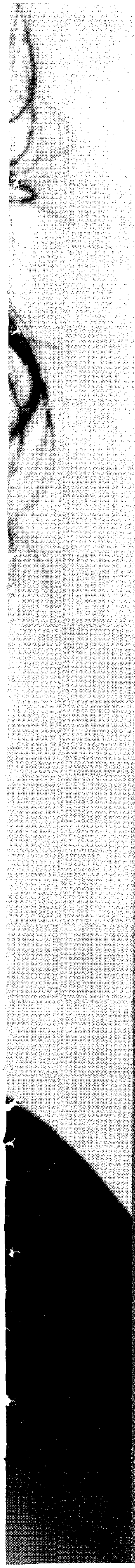

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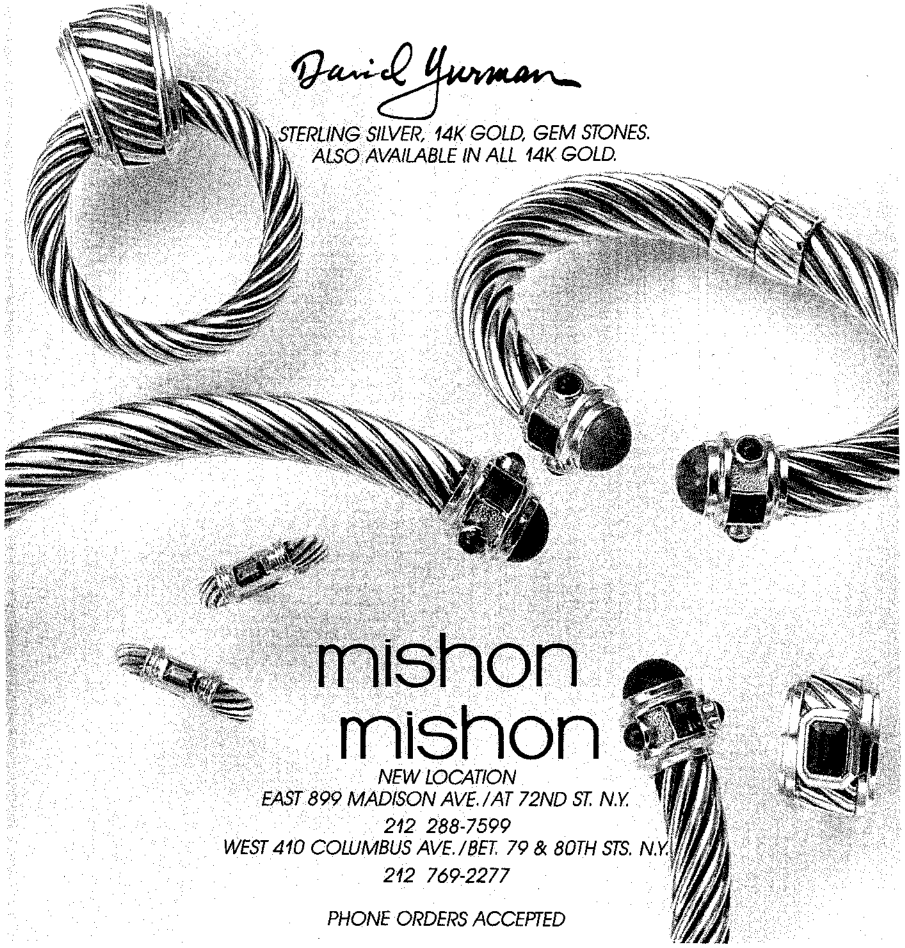

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LETTERS

Group Therapy

THE PHOTOGRAPH OF A PATIENT TIED UP in her analyst's office, on the cover of your August 31 issue ["Prisoners of Psychotherapy," by Terri Minsky], struck some of my patients and me as ironic. For many years, I have taught intensive psychotherapy to psychiatric residents and have had to help young doctors see through the myth that the patient is powerless and passive. People in psychotherapy often "imprison" others, including their own doctors. In fact, Minsky's article illustrates the angry behavior of therapists who are unwitting prisoners. The patient has many cards to play, and neurotic defenses and other techniques can be powerful. But some people don't like such manipulations, and through therapy, patients learn that there are better ways of keeping people around. Rather than cite specific examples, I refer those interested to the Broadway play *Sherlock's Last Case,* in which both Holmes and Watson display the same neurotic tendencies discussed in "Prisoners of Psychotherapy."

Name withheld
Manhattan

TERRI MINSKY'S ARTICLE GIVES THE IMpression that the average therapist is not interested in helping his patients. In fact, the piece suggests that the best that can be said about a therapist is that he wants to keep patients in treatment because of his own neurotic needs.

Also, I have never been at a party where I heard a psychotherapist brag about who his patients are, but maybe I just don't go to the right parties.

Robert Levy
Queens

DO YOU THINK YOU COULD GIVE ME THE name of Paula's therapist [the one who wore gray polyester, burped, and "smelled"]? I'd pay his fee just to get a load of him.

Name withheld
The Bronx

I APPLAUD "PRISONERS OF PSYCHOTHERapy," but I feel it was not critical enough. After one and a half years of therapy, my self-image and relationships with my family were far worse than they were prior to analysis. When I tried to terminate therapy, I was told that I had much more

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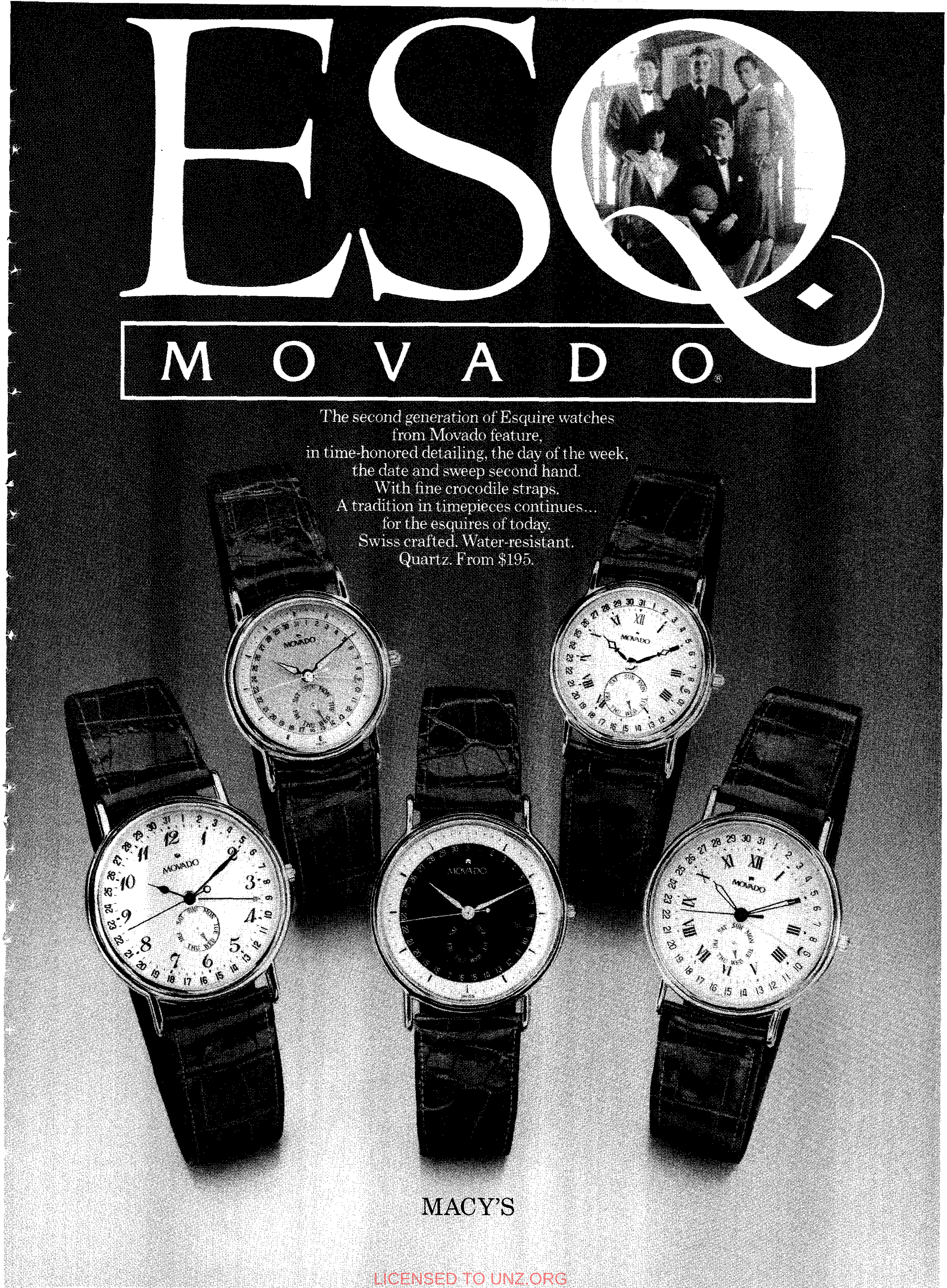

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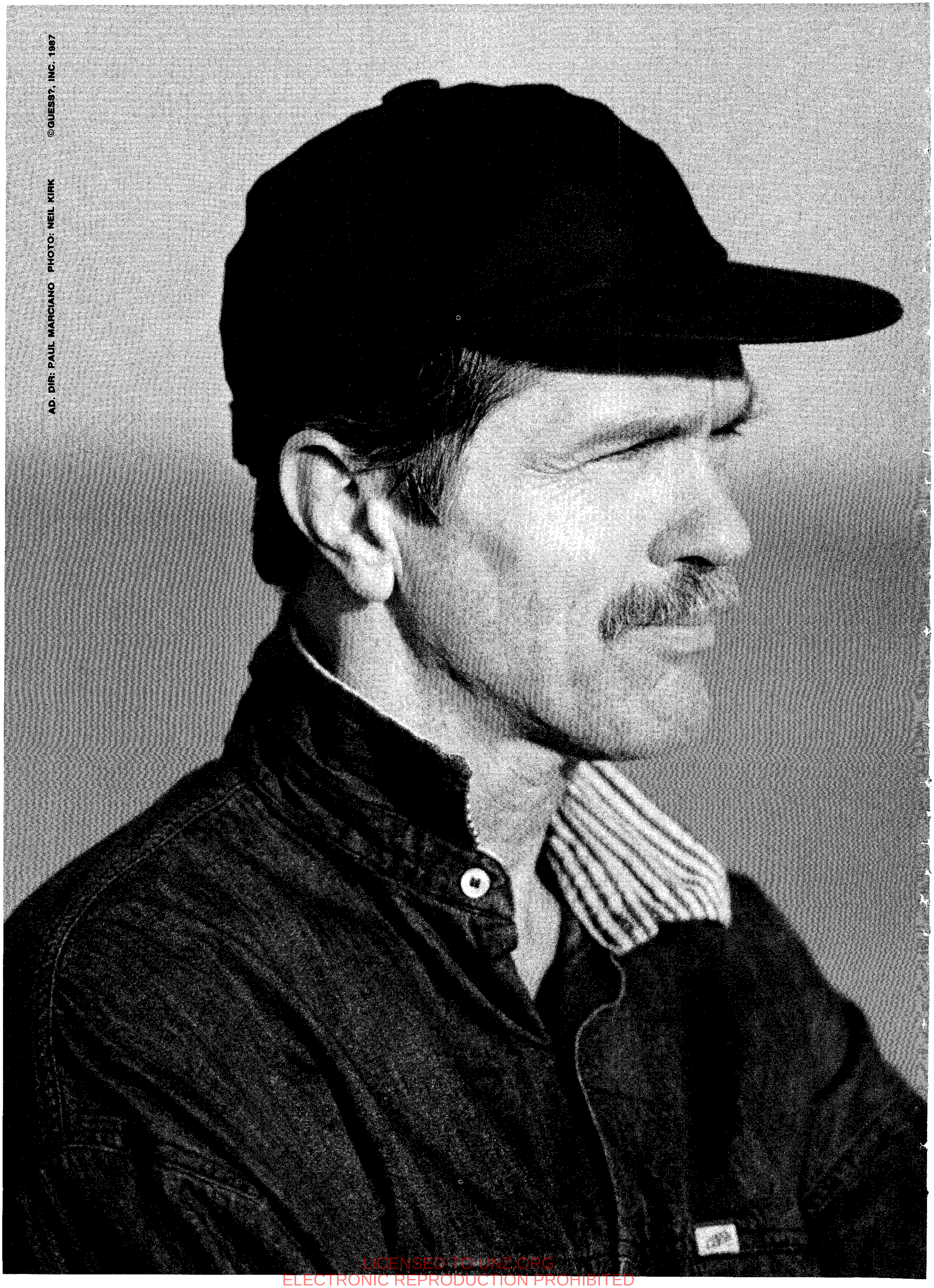

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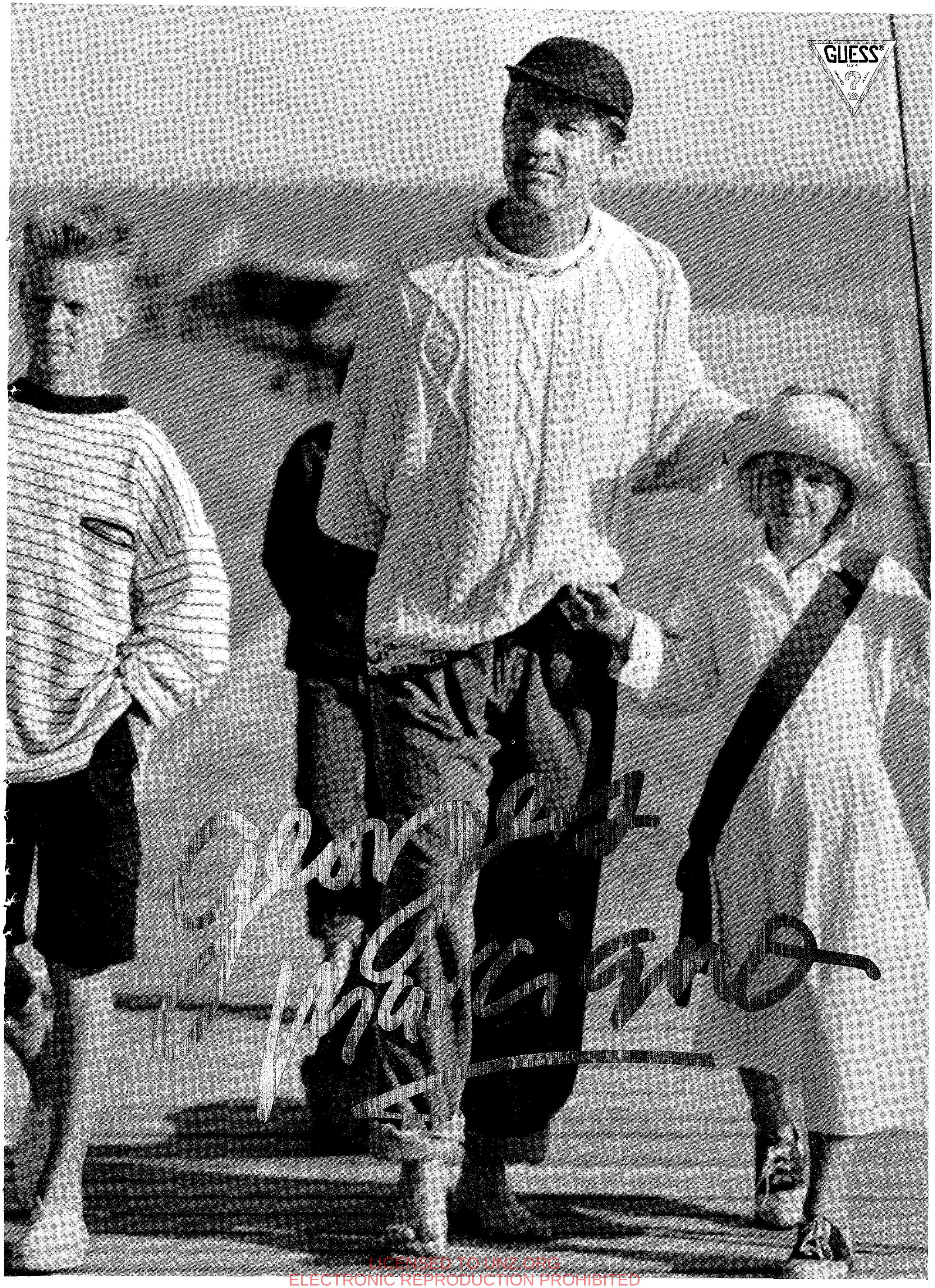
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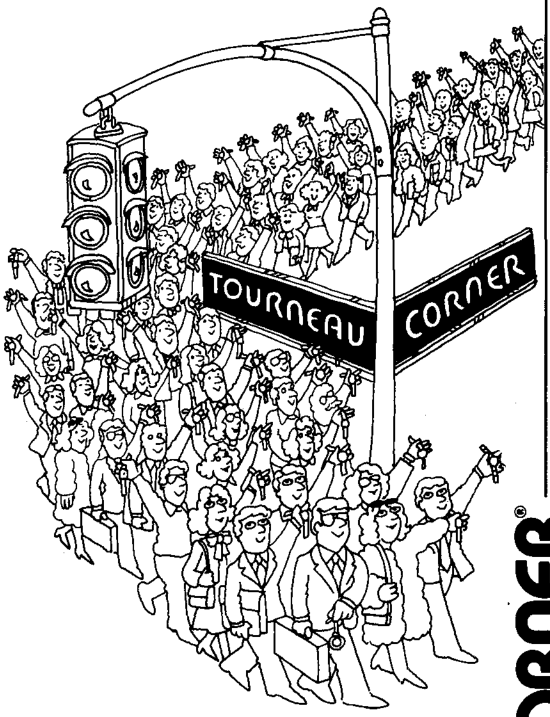

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work to do. When I told my psychiatrist that I could no longer afford to pay his fee, he decided it wasn't essential that I remain in therapy.

Name withheld
Manhattan

IT IS UNFORTUNATE THAT THE ARTICLE focused only on those who practice analytical psychotherapy. There are also many therapists who specialize in helping people get back on their feet and cope with life—and don't dust out every mental nook and cranny.

A science-fiction writer once remarked that 90 percent of everything is crud. It's too bad that Minsky's patient sample seemed to be in the clutches of that 90 percent. If you feel your therapist is a creep or unprofessional, get out. He should not need treatment more than you do.

Stephen Golder, Ph.D.
Sandwich, Mass.

AFTER A LONG, UNPRODUCTIVE PERIOD, my therapist ended our sessions. I know the decision was a difficult one, but it was definitely the right thing to do. Although I was convinced I would shrivel up and die, my life went on. I kept in touch with him through letters and an occasional phone call. Ten years later, we had a reunion. Since then, I've visited him once a year. He remains kind and supportive, a special friend.

Sandra Roldan
Manhattan

AS A PSYCHOANALYST, I FOUND THE ARTIcle offensive and misleading. I was troubled by most of the therapists' quotes about treatment, because they showed little understanding of the treatment process.

It is appalling to think that therapists talk about *any* of their patients. And the idea that an analyst doesn't want to work with "troublesome" people is odd —people aren't in treatment to meet an analyst's expectation of what a patient should be. Patients are just people—some you can talk to easily and some you can't. But to take "a couple of years bumping up against their defenses" before a rapport is established is unfortunate.

Psychoanalysts and psychotherapists are not all alike; they differ in character and training. It is a shame the article did not reflect this.

Arleen Bergen
Manhattan

MUST EVERYTHING BE SENSATIONALized? "Prisoners of Psychotherapy" touched on termination, a very difficult and important issue for the many New Yorkers in treatment. Unfortunately, the true enlightenment at the article's end

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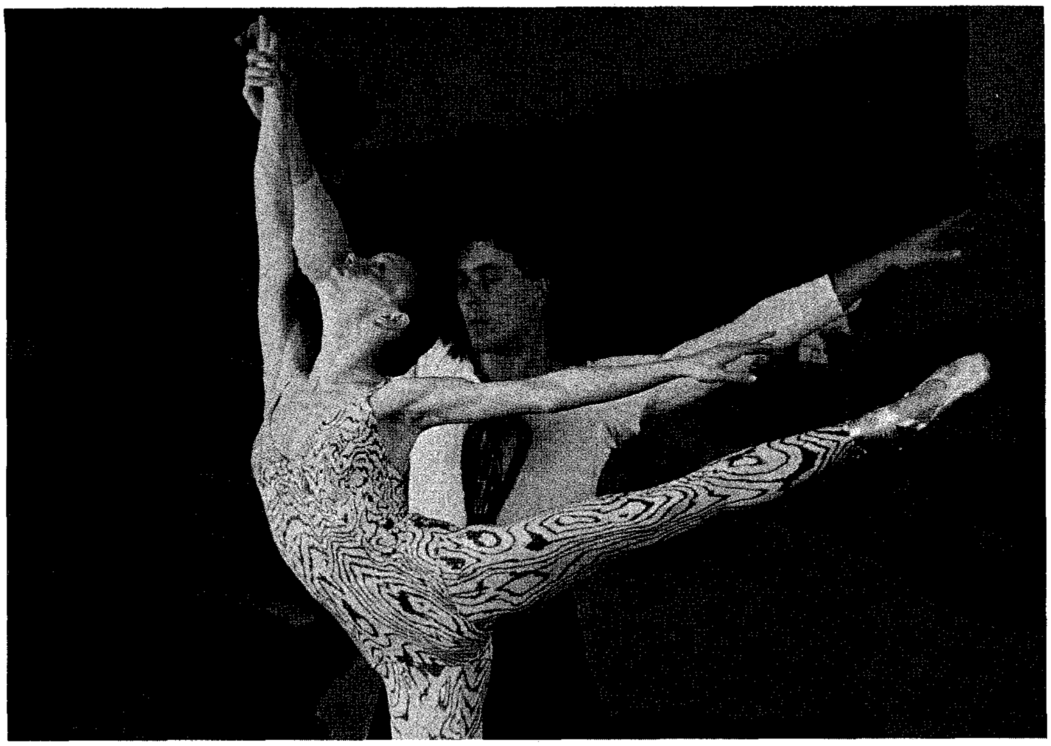

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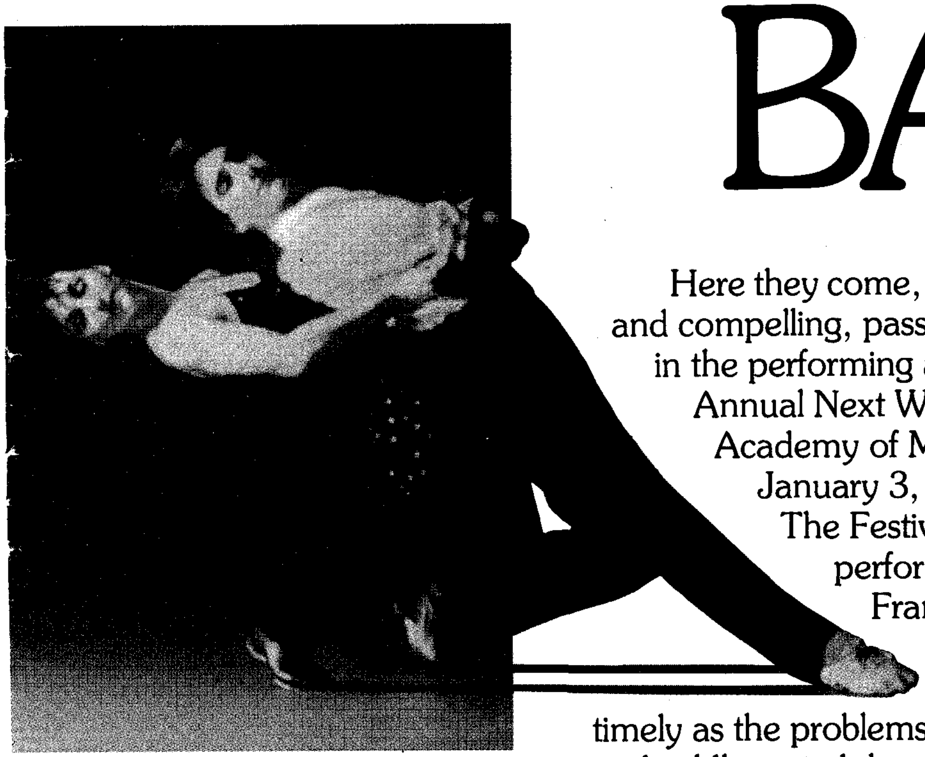

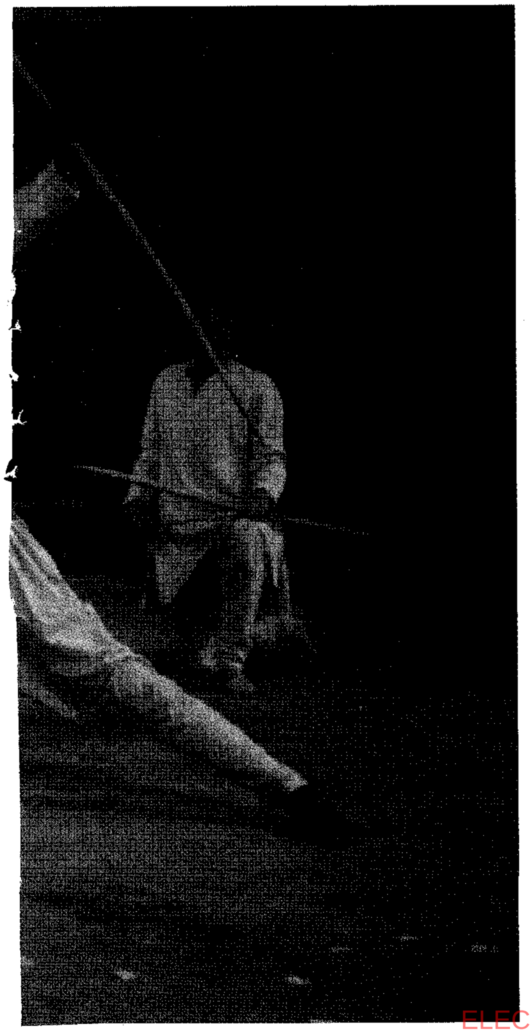

Here they come, the daring and dazzling, captivating and compelling, passionate and provocative, new ideas in the performing arts. You'll find them all at the Fifth Annual Next Wave Festival at BAM, the Brooklyn Academy of Music, from October 13 through January 3, 1988.

The Festival's scope is broad and deep: Its performers come from across the U.S., France, Belgium and Hungary; their inspirations come from sources as timeless as a Sanscrit epic and as timely as the problems of the nuclear family. But widely and wildly varied though the actors, singers, dancers and musicians are, they are all alike in being among the best and most exciting — because they are among the most innovative — of contemporary artists.

That's one reason we sponsor them, and why we urge you to go out of your way to see them. In our business as in yours, we have all had to learn the hard lesson of this rapidly-changing world — that only by being untiringly innovative can we be steadily successful. The Next Wave performers remind us that, difficult as that may be, it is also enormously rewarding and, best of all, great fun.

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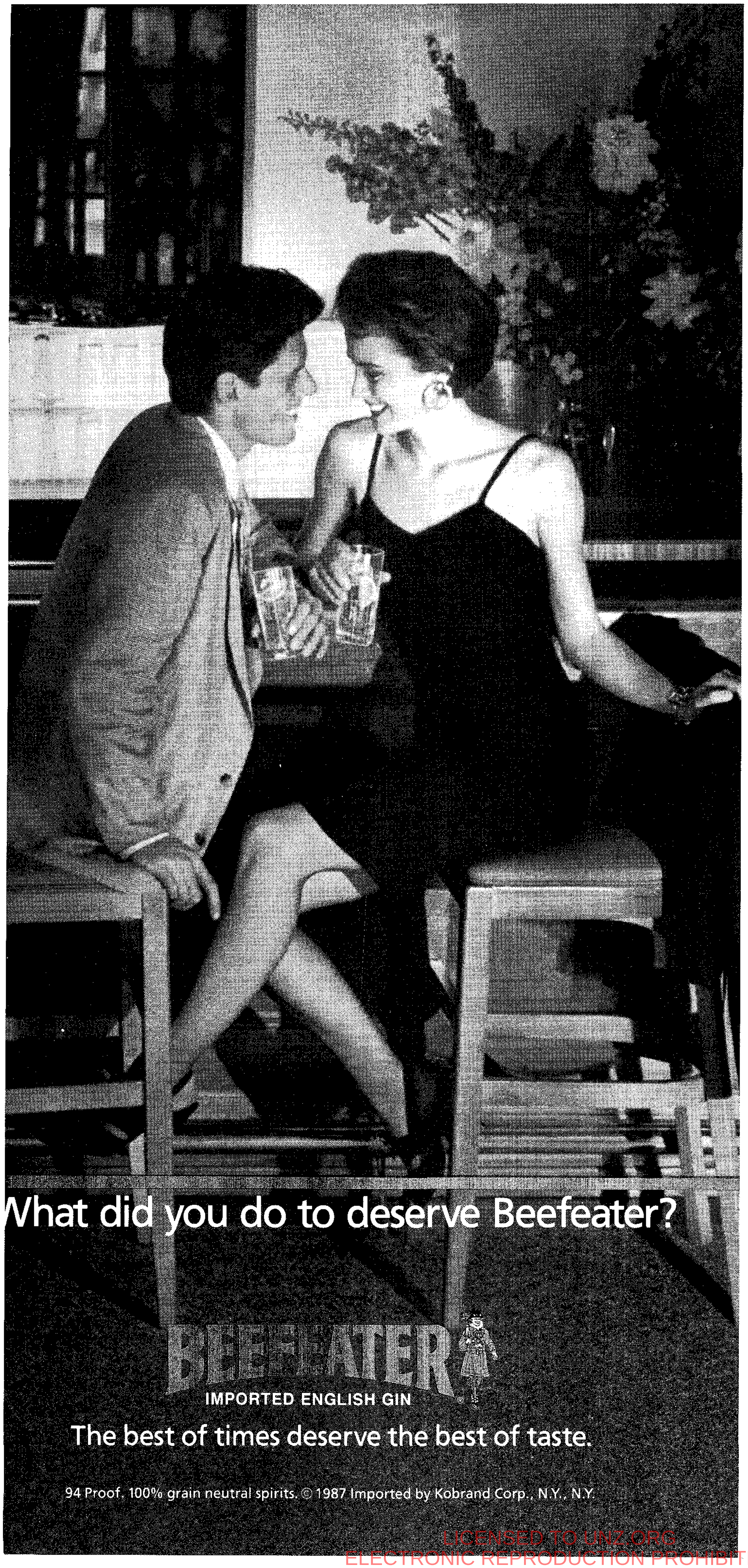
A sampling of 1987 NEXT WAVE Festival events, pictured clockwise from top left: *The Armitage Ballet,* photo by Julio Donoso, *Sygma; Peter Zummo,* photo by Speliotis Photography, Kenn Duncan Ltd.; *Nina Wiener Dance Company,* photo by Lois Greenfield; *The Mahabharata* by Jean-Claude Carriere and directed by Peter Brook, photo by Gilles Abegg.



What did you do to deserve Beefeater?
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was overshadowed by the therapeutic horror stories that preceded it. Either you can try to help your readers understand and make decisions about the perplexing world of therapy or you can choose, as *New York* did, to sell more magazines with "sicko psychiatrist" stories. If the first choice is too boring, then don't do the story; stick to "Best Bets" and Donald Trump.

Merrill Rotter, M.D.
Department of Psychiatry
College of Physicians & Surgeons
Columbia University
Manhattan

"PRISONERS OF PSYCHOTHERAPY" WAS A wonderful discussion of the problems of ending treatment. As the article notes, Freud himself said that analysis is never really complete. Nevertheless, there are at least two ways that treatment can be prolonged by ineffective therapy. Minsky focused on anecdotes about therapies that weren't successful because they deviated from an analytic process. When a therapist is motivated by his own emotional, financial, or professional needs, all methods of treatment will suffer.

Also, many patients suffer from common psychiatric syndromes that do not respond to psychotherapy alone. Panic disorders and some forms of depression, for example, can often be treated by proper psychiatric care (such as prescribing medication), thus allowing psychotherapy to work more quickly and effectively.

Jeffrey P. Kahn, M.D.
Department of Psychiatry
College of Physicians & Surgeons
Columbia University
Manhattan

"PRISONERS OF PSYCHOTHERAPY" MADE me realize—once again—how fortunate I was with my therapist. After seeing her for sixteen months, I announced in October that I wanted to be "out of here by the New Year." She replied, "Great! Let's work toward that, because you're ready." It was the perfect response. We both felt it was time for my therapy to end, since I was now able to cope with situations that had previously left me bewildered.

Paula A. Cenci
Staten Island

MY PARENTS WILL READ "PRISONERS OF Psychotherapy" and call me up at 7 A.M. "*New York* Magazine says you should quit therapy," they'll say. Then I'll say, "That's *not* what the article said." Then they'll say, "Your therapist is a charlatan. He's ripping you off."

Then I'll hang up.

Name withheld
Washington, D.C.

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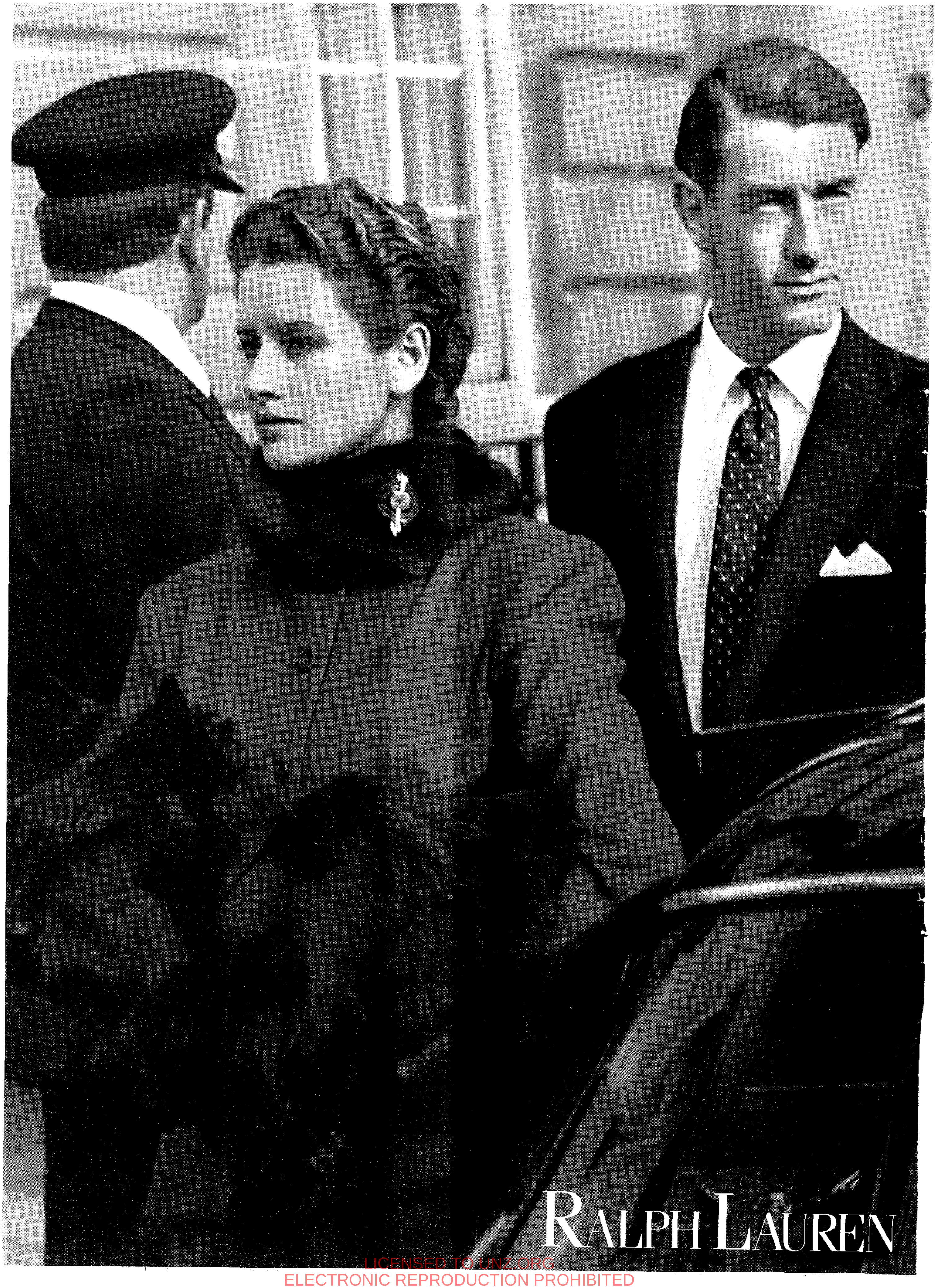

RALPH LAUREN

NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

CBS TRAINS STRIKE FORCE...A PEACHY PAPER...ROCK TALK...ALBANY: FAT CITY?

CBS STAFF EYES 'STRIKE SCHOOL'

CBS is gearing up for a strike by the International Brotherhood of Electrical Workers, the union that represents cameramen, videotape operators, sound men, and studio technicians. IBEW's three-year contract with CBS, which covers 1,500 employees, expires on September 30. The IBEW employees perform the same jobs as some of the members of the National Association of Broadcast Employees and Technicians (NABET) who have been striking NBC since the end of June.

CBS representatives and union officials began negotiations in Phoenix on August 31 and have agreed not to comment on the talks. But in a recent memo, CBS Broadcast Group president Gene Jankowski told network employees that although he hoped for success in the negotiations, "realism . . . demands that we prepare for a strike." The network has begun asking non-IBEW employees to volunteer for "strike training" classes to learn how to operate cameras and videotape machines.

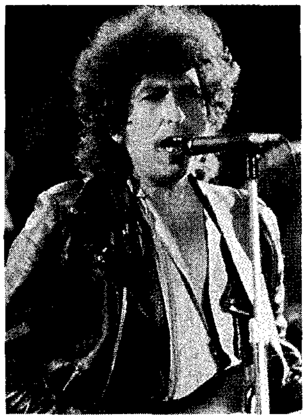
A CBS spokeswoman would say only, "If the negotiations don't work out, we want to be ready."

DYLAN PANS *ROLLING STONE*

What does Bob Dylan think of *Rolling Stone*? Ask *Flashdance* screenwriter Joe Eszterhas, who, after meeting with Dylan to discuss his screenplay for the singer's upcoming film, *Hearts of Fire*, had his lawyers ask *Rolling Stone* publisher and editor Jann Wenner to remove his name from its masthead. Eszterhas, who began his career at the rock journal in 1971, stopped contributing to it in 1975, when he began writing screenplays.

"We were sitting around talking," Eszterhas says, "and Dylan turned to me and he said, 'What's your name on that magazine for, man?' Then he just kept staring at me for a minute or so without saying anything. I saw that my association with *Rolling Stone* wasn't making him happy, and that it certainly wasn't furthering my career."

Wenner, who took Eszterhas's name off the masthead, did not return calls for comment.

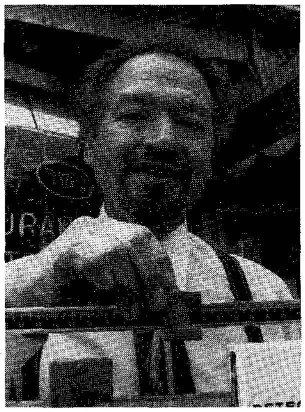

BOB DYLAN

ALBANY WEIGHS DIET COVERAGE

Queens congressman Gary Ackerman's campaign to help fellow dieters is picking up support in Albany. Ackerman, who has shed 109 pounds since February, plans to introduce a bill in Congress that would give health-insurance coverage to federal employees being treated for obesity. Now state Consumer Protection Board head Richard Kessel—who recently lost more than 50 pounds—is trying to get the same coverage for state employees.

Under the state insurance plan, doctors' bills for treating avoirdupois are paid only if the employee's weight is considered "life-threatening." "The state would pay if I had to have a heart bypass," says Kessel. "But since I lost weight before I had to have one, I had to pay to do it. I want the leaders of the state-employee unions to get this policy changed during the next contract talks."

But Ronald Tarwater, a spokesman for the Governor's Office of Employee Relations, says, "We'll have to look at what the coverage would cost. The state shouldn't foot the bill for every fad dieter out there. Where does it stop? Next, some thin person will start demanding that treatments to gain weight be included in the insurance benefits, too."


GARY ACKERMAN

PREVIEWING THE NEW *OBSERVER*

Arthur Carter, the publisher of the Litchfield County *Times* and *The Nation*, has distributed two prototypes of his soon-to-be-published weekly newspaper, the New York *Observer*. The 24-page dummy issues have a very conservative look. They are printed on peach paper similar to that used by the *Financial Times* and have a front-page layout and typefaces like those found in the New York *Times*.

The first prototype, which was produced by Litchfield County *Times* editor John Sicher and a staff of about fifteen reporters, was filled largely with stories on community issues and real-estate projects and included only five pages of life-style and cultural coverage. The second, put together by the *Observer*'s full staff of 30, increased the number of pages given to articles on life-style and the arts. Both were distributed to retail businesses to help generate advertising. Carter says he hopes to publish his first issue at the end of this month.

THE NEW YORK OBSERVER

SEPTEMBER 7, 1987

Wall Street Firms, Banks Widely Use Tests for Drugs

RISKS OF LOSSES CITED

Civil Liberties Groups See Employees' Privacy Being Infringed

New York Foes Of Bork Choice Join Coalition

Opponents Prepare For Vote in Senate

City Planning Unit Mired by Turnover And Vacant Posts

Some Say Members' Lack of Independence Hurts Panel's Effectiveness

Piers Over East River to Hold Huge Downtown Developments

Art Society

THE NEW YORK *OBSERVER*

CONTRIBUTING EDITOR: PEG TYRE

Photographs: top, Susan May Tell/Sygma; center, A.P./Wide World.

On Madison Avenue/Bernice Kanner

PIZZA WARS

A BIGGER SLICE OF THE MARKET

OF ALL ETHNIC FOODS, PIZZA, AS AMERICA's fastest-growing fast food, is the one that has hit the mainstream. And although Americans eat more beef patties than pizza pies, there are more pizza parlors than hamburger havens in the United States. Now pizza is the focus of a giant marketing war that's about to erupt on the New York scene.

PIZZA HAS PIZZAZZ: *Humorist Rich Hall for Pizza Hut; Domino's Noid wreaks havoc with its competitors' pies.*

The weapons in this war are not pepperoni and sausage, onions and green pepper, but marketing maneuvers that include half-hour-delivery guarantees, two-for-one offers, and advertising blitzes to build brand awareness. The fight will be waged not by mom-and-pop corner pizzerias but by the chains: Pizza Hut, Domino's Pizza, Little Caesars, Pizza Inn, and Godfather's Pizza.

"Anyone in the business will tell you that the pizza wars exist," says Michael Raymond, director of marketing at Domino's, the second-largest pizza chain and biggest deliverer of pies in the United States. "You just haven't seen much of it because the competition among the chains in New York hasn't been intense. New York is a particularly difficult market because of people's allegiance to neighborhood places, but we now have over 100 outlets in the metropolitan area, the last bastion, if you will." Domino's is now playing its trump card: a great delivery deal. The Ann Arbor, Michigan–based company promises that if the pizza's not there in 30 minutes, it's $3 cheaper. Because Domino's doesn't accept orders outside carefully routed delivery zones, it can claim 95 percent on-time deliveries.

"The 30-minute delivery or money off is one of the major elements of the pizza wars," says Lisa Bertagnoli, an editor of *Restaurants & Institutions* magazine. "The other is twofers—two pizzas for the price of one—pioneered by Little Caesars in 1976. Once a chain starts firing, they all join in. So far, mom-and-pops have been above the fray—and for sure, they don't have the resources to compete—but a volley of any magnitude can change the complexion of a pizza town."

Certainly, there are incentives for joining the competition. According to a Gallup poll, pizza is the most popular take-out item among the young and single. *Pizza Today* documents the dish's growing popularity: In a recent survey, 10 percent of the respondents (up from 8 percent five years ago) said they choose pizza when they eat out. And while the entire restaurant industry is growing by only 2 percent a year, pizza sales are surging ahead at 12 percent. Pizza also packs the greatest profits, with pre-tax margins of 30 percent, compared with average fast-food profits of 9 percent, according to the National Restaurant Association. And the market, says Paula Werne, editor of *Pizza Today,* is considerable, totaling an annual $15 billion; that includes frozen pizza, which accounts for 10 percent of sales.

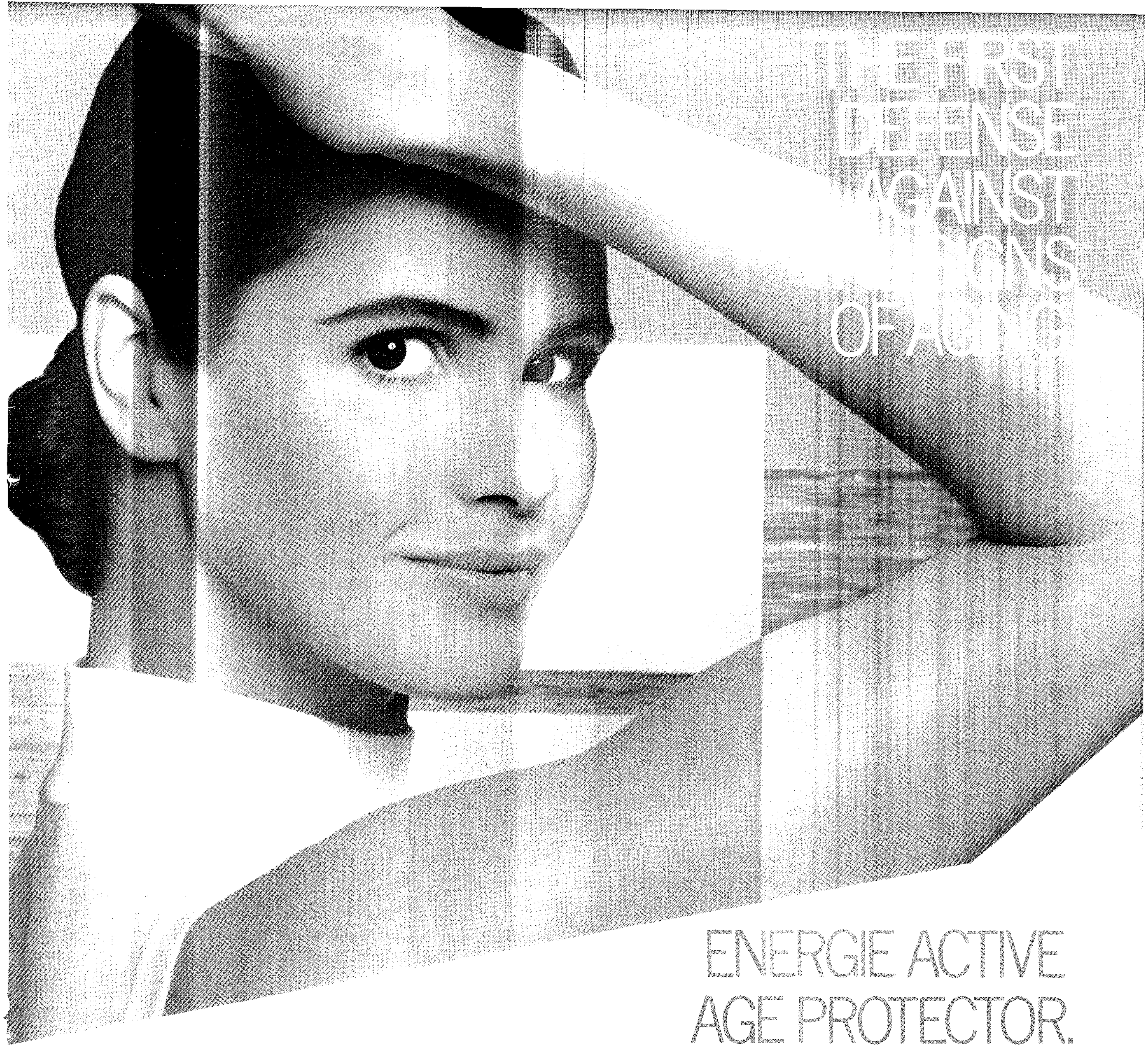
These flat pies with crispy crusts, soft, breadlike middles, quickly seared toppings, and bubbly cheese are actually a Neapolitan creation from the sixteenth century, when the tomato was brought to Italy from South America. Pizza remained a local delicacy until the early 1900s, when immigrants from Naples started making this savory concoction in the New World, mainly in New York, where most of them had settled. It wasn't until after World War II, when returning soldiers brought back a taste for the tomato pies they'd had in Italy, that pizza gained popularity outside the East.

Today, even as the pizza wars are raging, the product that has sparked the fight is evolving. "One segment is going the route of inexpensive fast food, with an emphasis on the fast," says Werne. "Another segment is going upscale. On the West Coast, gourmet pizza is being served as appetizers—Wolfgang Puck's Spago in Los Angeles, for instance, sometimes serves heart-shaped pizzas. Soon, 'nouveau pizza' will be an alternative to lobster and prime rib as a fancy dinner."

Indeed, pizza isn't just for dinner any more. A Gallup poll shows that even though dinner is still prime pizza time for 61 percent of those surveyed, another 20 percent said they ate pizza for lunch, and 18 percent had it for snacks. The cold-breakfast contingent presumably makes up the remaining one percent.

Wichita, Kansas–based Pizza Hut, the leading pizza chain, with $2.6 billion in annual sales and 6,003 outlets throughout the world (1,000 new ones opened last year), has no specific plans to cater to the breakfast crowd, but "we're looking into virtually every other new avenue," says spokesman Michael Jenkins. In 1980, Pizza Hut introduced the "pan piz-

Photographs by Donal Holway.



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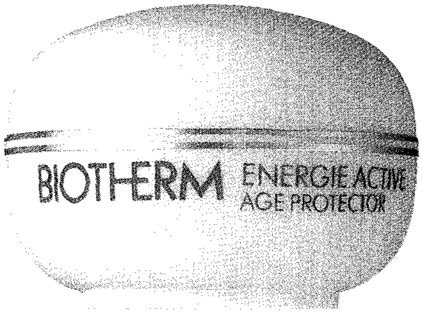

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GIDEON LEWIN
Bill Blass

Mohl Furs. 345 Seventh Avenue, New York Nat. Emba® Lunaraine Mink

za," which now accounts for 70 percent of its sales, and, soon after, individual lunch pizzas. Founded in 1958 by two Irish American brothers with a $600 loan from their mother and acquired in 1977 by PepsiCo, Pizza Hut came out two years ago with double-crust pies called Priazzos and last year with a pizza-calzone combo called Calizza.

"Now we're looking into pizza appetizers and desserts, for example, and pizza on school-lunch programs and in highway eateries and malls," says Jenkins. "The only area we're not looking into is frozen pizza." It is also the only segment of the market that's on ice: In the last three months, according to *Frozen Food Age* magazine, frozen-pizza sales plunged 5 percent, as "fresh" pizza—delivered fast and hot—rose.

Pizza is as much a regional dish as it is a national one—most popular in the Midwest and Northeast. In one area, it's finger food to munch on a stroll; elsewhere in the country, it is a meal, eaten with knives and forks. Easterners overall prefer thin crusts, spicy sauce, and cheese—the more, the better. They go lean on other toppings, while Midwesterners tend to heap them on.

Most pizzerias carry between ten and fifteen toppings, including three to seven meats, four to eight vegetables, and one or two cheeses, says *Pizza Today*. About 40 percent of them offer at least one fruit topping, usually pineapple; and 45 percent, seafood. Pepperoni is, by far, the favorite topping in the country, followed by mushrooms, extra cheese, and sausage. Less popular are green peppers, onions, hamburger, olives, anchovies, garlic, and sliced tomatoes, as well as a host of "unmeasurables," such as jalapeño peppers and mussels.

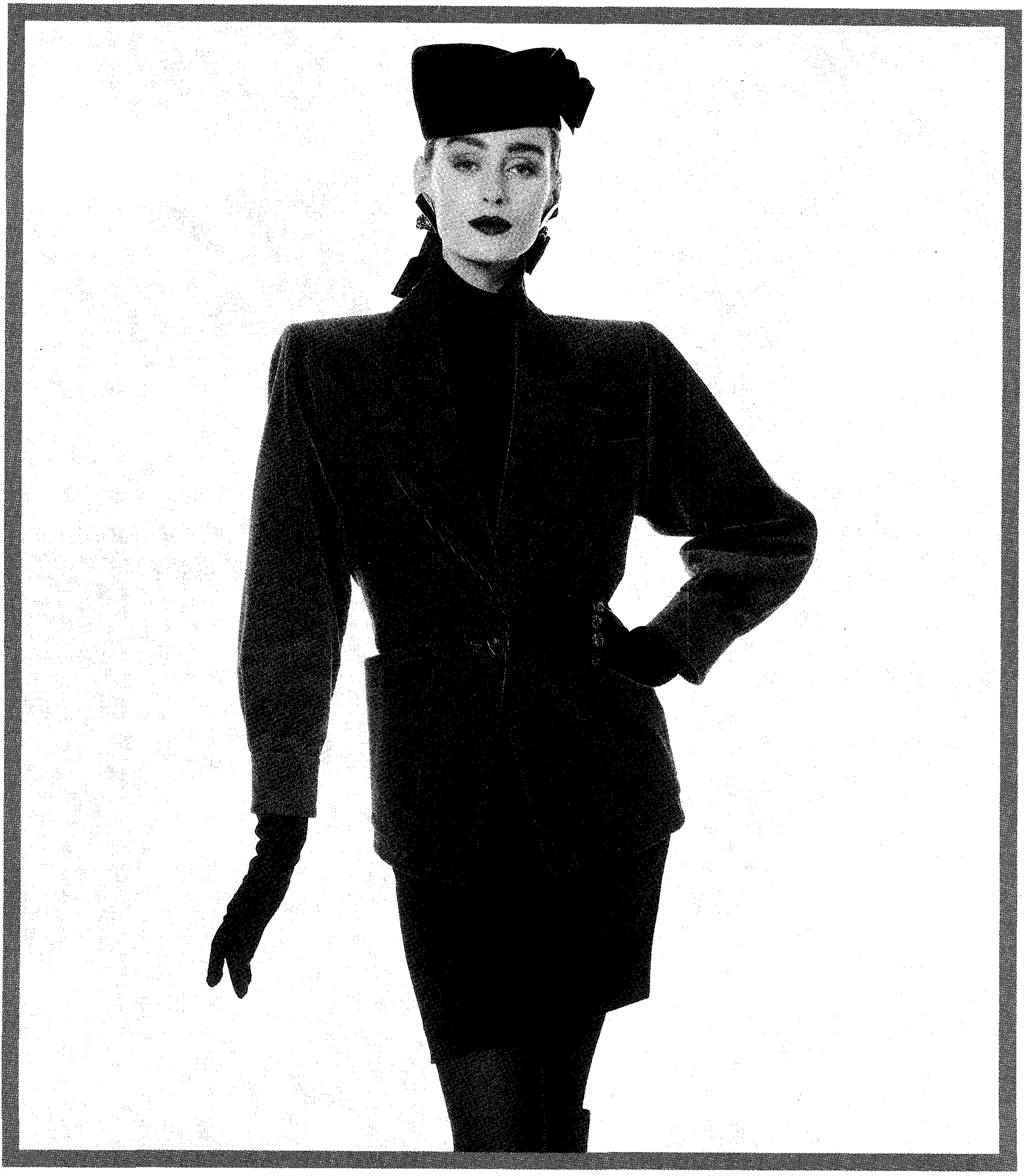
"There are now Hawaiian, barbecue, Mexican, and various gourmet pizzas," says Werne. "Vegetarians want theirs with three kinds of mushrooms, yuppies want goat cheese and fresh basil, and kids want extra cheese and sausage, and old people, low-salt sauce. And dieters want a low-cal crust." With an average of fourteen toppings and five kinds of crust—thin, hand-tossed, deep-dish, Sicilian, and Chicago-style—pizza is "very much a make-it-your-way product," says Jenkins.

The industry is also very accommodating. Pizza Hut, for instance, is testing oven-equipped vans in Cedar Rapids, Iowa, that allow the driver to cook the pie on the way to the customer's home. New York traffic rules out such innovations—here, most pizza is delivered by bicyclists and runners—but other ways of delivering are being considered.

Despite New Yorkers' loyalty to their mom-and-pop pizzerias—and the arrival of new ones, such as the first of George Kazantzis's "designer" Pizzamericas—

All things to some people. VANITY FAIR.

GIAN PAOLO BARBIERI



SAINT LAURENT

rive gauche

■ 855 MADISON AVENUE, NEW YORK, NY.

the chains have flourished here. "Business couldn't be any better," says Murray Riese, a partner of Riese Brothers, which has opened 14 Pizza Huts in the city since December and plans to open another 26 in the next year.

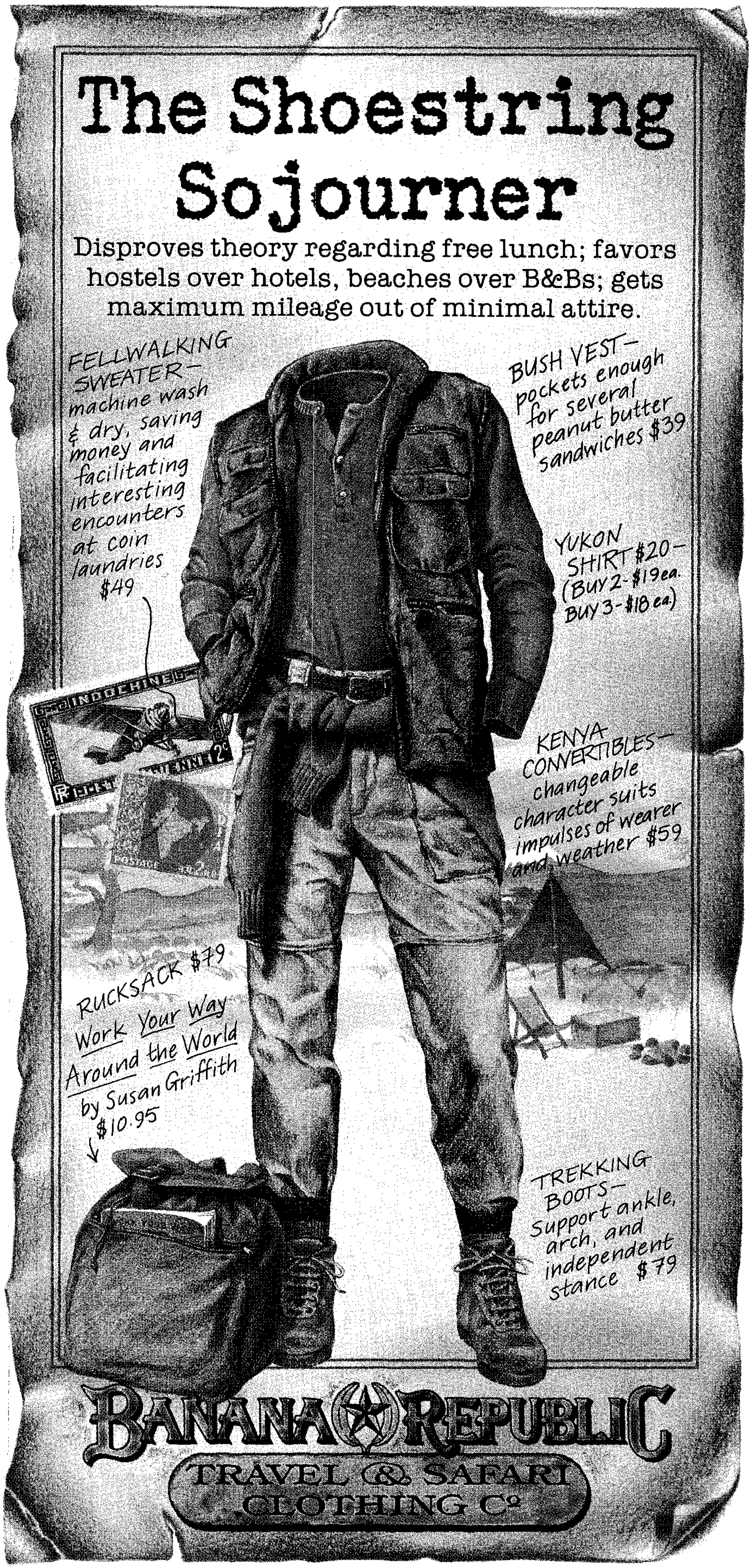
But then, the independents have also been booming. "We are not feeling anything from anyone," claims Anthony Salvatore, manager of Ray's Pizza on Prince Street. "And we don't offer discounts or coupons or advertise."

Those ploys are the strategy of chains: To appeal to their broad-based clientele, they resort largely to mainstream, unexceptional advertising. Third-rank Little Caesars promotes twofers and special discounts; Godfather's, with the help of a contrived, jive-talking duo, focuses on its "two minute or free" lunch, its any-way-you-want-it options, and discounts. But Domino's has broken new ground with its impish Noid, a Claymation figure akin to the dancing raisins in the California-raisins spot, who wreaks havoc with competitors' pies.

Perhaps the most innovative and offbeat campaign is the *Saturday Night Live*-type high jinks for Pizza Hut. One gibing radio spot parodied the Iran-*contra* hearings; others, for TV, featured the irreverent MacKenzie Brothers staging a pizza raid and comedienne Roseanne Barr recounting how her husband suggested that they take the kids out for pizza—and that she eat at the salad bar. "So I say, 'What a great idea, honey. While you and the kids are eatin' a hot, steamy cheese pizza, I can be out in the corner grazing on a delightful array of sprouts and *garbanzo* beans. Get real.'" Other spots used Martin Mull, Herbie Hancock, and, most recently, humorist Rich Hall on the road in the "Mobile Institute for Pizza Studies" van interviewing people about their love of Pizza Hut pies.

The spots "changed the image of Pizza Hut from a chain that served okay pizza to an okay place to go that served good pizza," says Jenkins. But franchise owners complained that the commercials were ineffective in boosting sales—perhaps because they appealed to more affluent customers than the chain attracts and because they weren't sufficiently product-oriented.

"In the old days," says Jenkins, "a lot more pulling and stretching was shown. Cheese doesn't stretch when it's not hot, and hot is what people want to see." They may get their chance: In late August, Pizza Hut moved its account from the Chiat/Day ad agency, which created the zany work, to BBDO. Here, the emphasis may again be more product-oriented, more representational, and more "hometown." To this New Yorker's jaded taste buds, however, the aura of the neighborhood pizzeria seems impervious. ■


The Shoestring Sojourner

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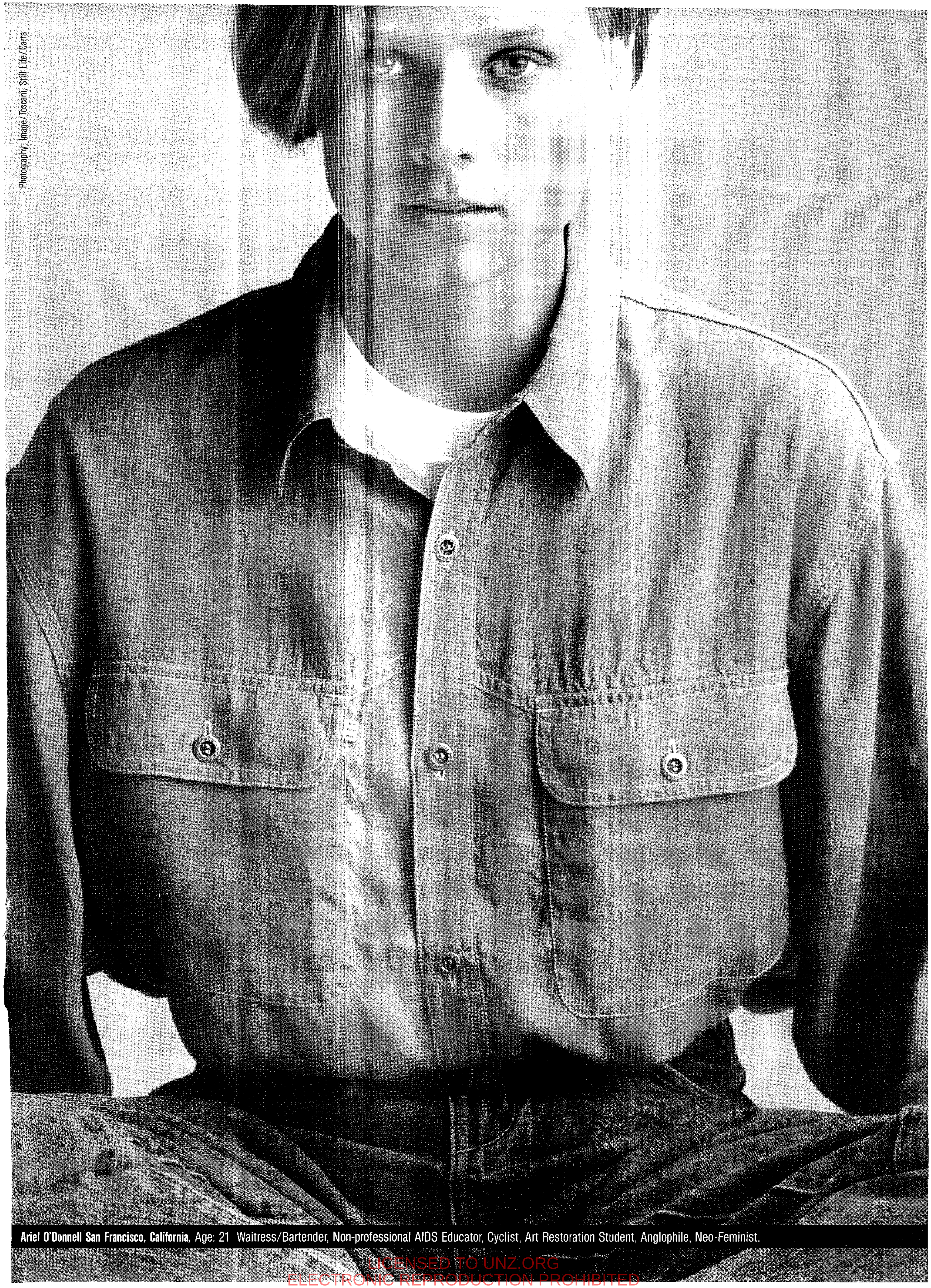


Photography: Image/Toscani, Still Life/Carra

Ariel O'Donnell San Francisco, California, Age: 21 Waitress/Bartender, Non-professional AIDS Educator, Cyclist, Art Restoration Student, Anglophile, Neo-Feminist.

The National Interest/Joe Klein

BORK OF THE MONTH

MR. JUSTICE PARADOX

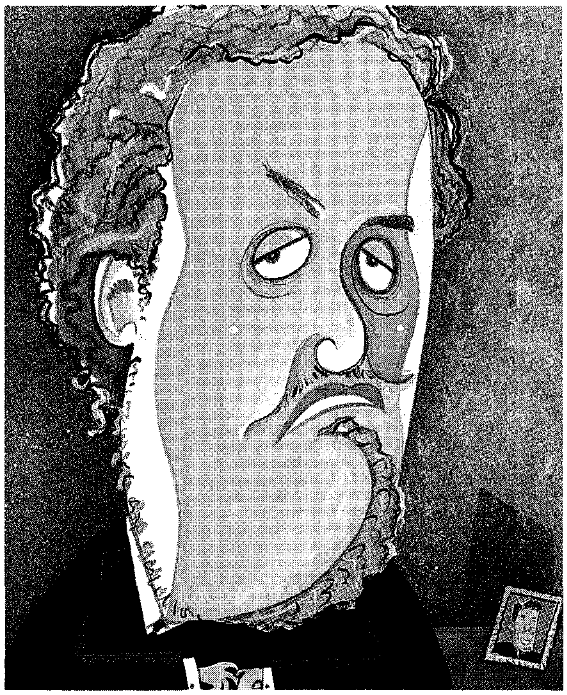
"THOSE WHO STEP INTO AREAS OF PUBLIC dispute, who choose the pleasures and distractions of controversy," Robert Bork once wrote, "must be willing to bear criticism, disparagement and even wounding assessments."

What a piece of work is Bork. One might have expected Ronald Reagan to finally nominate a California good ol' boy to the Supreme Court—some middlebrow variant on Ed Meese, Judge Clark, or one of the auto salesmen the president hangs out with at the ranch. But Bork? He seems a figment of Charles Dickens's imagination—from his perfectly abrupt last name to his extravagant and rather epicurean personal appearance ("Why does he insist on that damn goatee?" laments one key supporter in the Senate) to his literate, disputatious, and almost jauntily misanthropic legal scholarship.

One imagines Bork at home, sipping port, chain-smoking, and chuckling softly as the "pleasures and distractions of controversy"—what a beautiful turn of phrase!—swirl about his head. First, Senator Kennedy predicts "back-alley" abortions and an incipient police state if Bork is confirmed; then the mullahs of the religious right weigh in, celebrating him as Billy Sunday's intellectual first cousin. "Arrayed against Judge Bork," reads a recent press release from the Coalition for America at Risk, "is a consortium of extremists, kooks, weirdos and America-haters—the likes of which we have not seen since Jane Fonda held fund-raising dinners for George McGovern."

Bork, clearly, is the sort who'd be more comfortable dining with his enemies than his allies. (Indeed, the Washington *Post* reports tremors of doubt and revulsion among Bork supporters in the South over rumors the judge once described himself as agnostic.) The complexities and paradoxes of the man are staggering. Senators find themselves wandering deep into erudite lacunae of constitutional law trying to figure him out. "I don't relish the intellectual depth we're getting into here," Senator Dennis DeConcini of Arizona, one of three swing votes on the Judiciary Committee, told me last week, "but if that's the game they want to play . . ."

"There is no precedent for a battle of this sort—a pure ideological battle between the president and the Senate—at least not in the twentieth century," says Professor William Cohen of Stanford law school. "You have an appointee who might tip the Court on crucial issues. The president is Republican, the Senate Democratic, the left and right are screaming about abortion and civil rights (and rightly so)—and the White House is saying that politics has nothing to do with it. It's kind of surrealistic."



THE NOMINEE: *A battle without precedent.*

The confirmation of Robert Bork does have all the makings of a distinctly American circus—the sort of event H. L. Mencken might have savored—and while it's dangerous to make predictions in such circumstances, I'll risk three.

☐ *Bork will be confirmed.* This isn't very daring. The conventional wisdom is that liberals have gone too far in their anti-Bork campaign, portraying him as a dangerous extremist who would ignore legal precedent and undo the important Supreme Court decisions of the past 30 years—especially those concerning abortion and civil rights.

"I don't agree with Bork on many things," says Professor Ronald Collins of Syracuse law school, who recently examined Bork's record in the *National Law Journal,* "but I must say the efforts to paint him a destructive radical do seem a bit extreme to me. The man is one of the foremost constitutional scholars in the country."

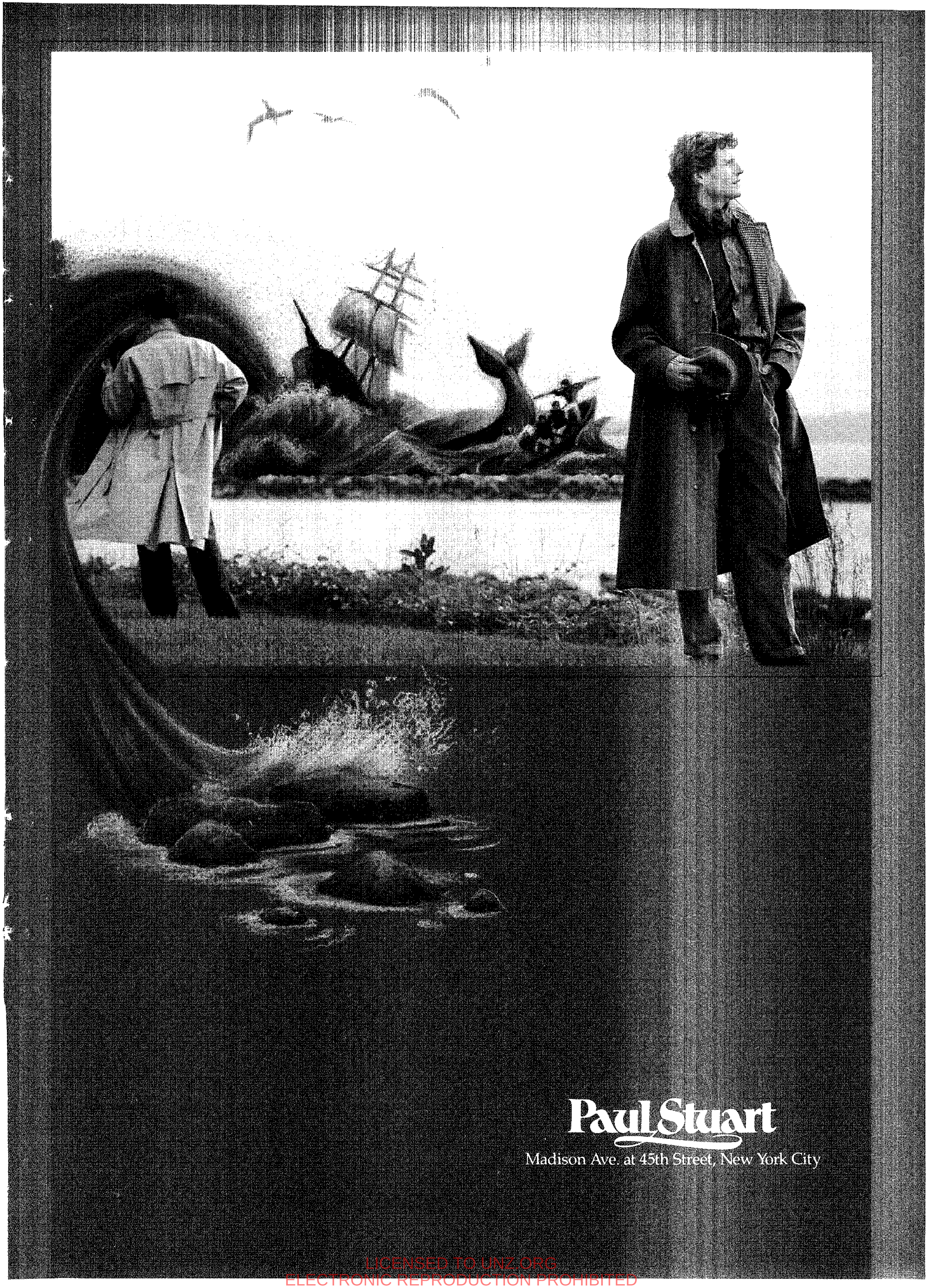
The effect of the liberal onslaught has been to create a straw man: a fire-breathing, fanatic Bork, who will be easily disposed of by the charming, apparently reasonable fellow who will testify before the Judiciary Committee this week. In truth, Bork will be backpedaling furiously, anxious to disavow many of his less temperate effusions of the past twenty years. Bork told a United States Information Agency interviewer in June that he'd had to "eat some pages" from past articles during each of his two previous Senate confirmation hearings (as solicitor general in 1973 and to the U.S. Court of Appeals in 1982). No doubt, he'll be forced to swallow a filing cabinet's worth this time: "I'd be surprised if he insisted on 'original intent' or any other strict constitutional theory," says former attorney general Elliot Richardson, who supports the nomination. "He's much too smart for that."

It is likely that the senators, in their wisdom, will avoid theoretical debate with Judge Bork ("He'd take them to the cleaners," says a liberal lobbyist). Instead, they will try to nail him on specifics. "I want to know, specifically," Senator DeConcini says, "what Judge Bork's views are concerning the due process provision of the Fourteenth Amendment, and also whether he's expanded his view of First Amendment rights."

Bork will oblige, or give appearances to that effect. He will say that he now believes the First Amendment covers artistic expression and not just "political speech." He will fudge on whether the Fourteenth Amendment extends equal protection to women and homosexuals. He will say that his personal views on abortion are irrelevant; it will be the cases that count. He will appear open-minded (in contrast to committee chairman Joe Biden, who probably scuttled his presidential campaign when he said, "I have a closed mind on Judge Bork") and follow the White House strategy of pointing the committee away from his academic career and toward his rather moderate record as a member of the Court of Appeals (where it was his job to follow precedent, not set it).

Bork's performance will be the most

Illustration by Robert de Michiell.


Paul Stuart
Madison Ave. at 45th Street, New York City

important aspect of the hearings. The Judiciary Committee's actual vote will be dramatic but irrelevant, since the nomination will go to the floor of the Senate in any case. There, it will turn on the votes of about a dozen moderate Republicans and Southern Democrats. The expectation is that people like DeConcini, Howell Heflin of Alabama—and Sam Nunn of Georgia, who may have seen this vote coming when he pulled out of the presidential race—will put Bork over the top.

"I don't know about that," says Ricki Seidman of People for the American Way, the liberal lobbying group. "When Nixon appointed [Clement] Haynsworth, it seemed a sure thing, too—until he lost. No one thinks these things are winnable until they're won." In this case, the weak link may be the Southern Democrats, who now have to answer to black as well as white constituents. One senator to watch may be Richard Shelby of Alabama, who sneaked into office with just 40 percent of the white vote—and better than 90 percent of the blacks in 1986. The party line among such people seems to be that they'll vote for Bork if he proves he's not a "radical" in the hearings, which means they will most likely vote for Bork.

"I think we win it on the floor," says a Republican staffer. "The question is whether we can scare up the 60 votes necessary to beat a liberal filibuster. It'll probably come down to one or two votes, and there'll be a lot of tie-pulling. But the president considers this—and, I guess, the arms deal with the Russians—his legacy, and I would bet he'll find a way."

☐ *Bork will not be a moderate.* "I think it's significant that Reagan is going with academics like Bork and [Antonin] Scalia," says Professor Cohen of Stanford. "You go with academics when you want a sure thing. F.D.R. did in the 1930s—and Reagan is the first president to do it since then. Bork is most certainly a conservative—everything in his record points in one very specific direction—although I wouldn't put him quite so far out as Scalia, who would make King George seem a piker when it comes to issues of executive power."

In fact, the liberals are right: It is chilling to read Bork's opinions, especially when it comes to privacy, a "right" he doesn't acknowledge. Most notably, he has disagreed with the Supreme Court's 1965 rejection of a Connecticut law that made it a crime for married people to use contraceptives even in the privacy of the home—indeed, he derided the decision, calling it "unprincipled," and returned to it persistently over the years, comparing the individual "gratification" of contraception (in a state where it is illegal) with the "right" of an electric utility to be "free of a smoke-pollution ordinance."

Of course, Bork's views on this and other cases are cloaked in "theory." He isn't really against contraception, just the idea of the Supreme Court making a decision he believes should be left to the state legislatures. It is difficult, however, to see how all his various positions fit into any sort of coherent theory (including the almost meaningless notion of "judicial restraint," a phrase the administration has beaten to death). "I have been teaching constitutional law for 30 years," says Professor Cohen, "and the central question has been the search for an all-encompassing theoretical approach to interpreting the Constitution. A lot of people have had a crack at it, but none of the theories stand up to case law. Bork's doesn't, either."

Bork may not have a theory, but there is a clear ideological pattern to his rulings: He is an authoritarian. He will almost always favor the state over the individual, the corporation over the individual (or the state, when it intervenes on behalf of the individual), and the executive over the legislative branch. To put it bluntly: This is a guy who always votes for the boss.

"You can't predict future issues," says Professor Collins of Syracuse, "but I suspect Bork will be more interested in executive-power, antitrust, and regulatory issues than in the 'hot' social concerns of the moment. He will have his own agenda. This is a very ambitious man who wants to carve himself a place in history. Does he want to be known as the guy who undid abortion and civil rights? I just can't see it happening that cleanly."

☐ *If Bork is confirmed, it won't be the end of the world.* The temptation is to make it seem so. Both the left and the right have been selling apocalyptic scenarios. But the Supreme Court is an essentially conservative institution. It is an organic entity that tends to evolve glacially and reshape itself with each new member; Bork will be incorporated into its fabric, his effect muted—even if he *is* a right-wing fanatic. The other members will adjust to prevent the Court from hurtling off in too radical a direction. The current majorities and minorities are not cast in stone. On abortion, for example, some experts think Sandra Day O'Connor might slide to a more neutral position.

Perhaps even Bork will, on occasion, find himself succumbing to weird libertarian impulses (he once considered himself a libertarian; but then, he once also considered himself a "liberal socialist"). It would be the height of naïveté to expect pleasant surprises from a man whose record is as clear as Bork's, but there is a strain of perversity to the fellow. Certainly, a man who can recognize "the pleasures and distractions of controversy" might find occasional gratification in the limelight that is unpredictability's best reward.

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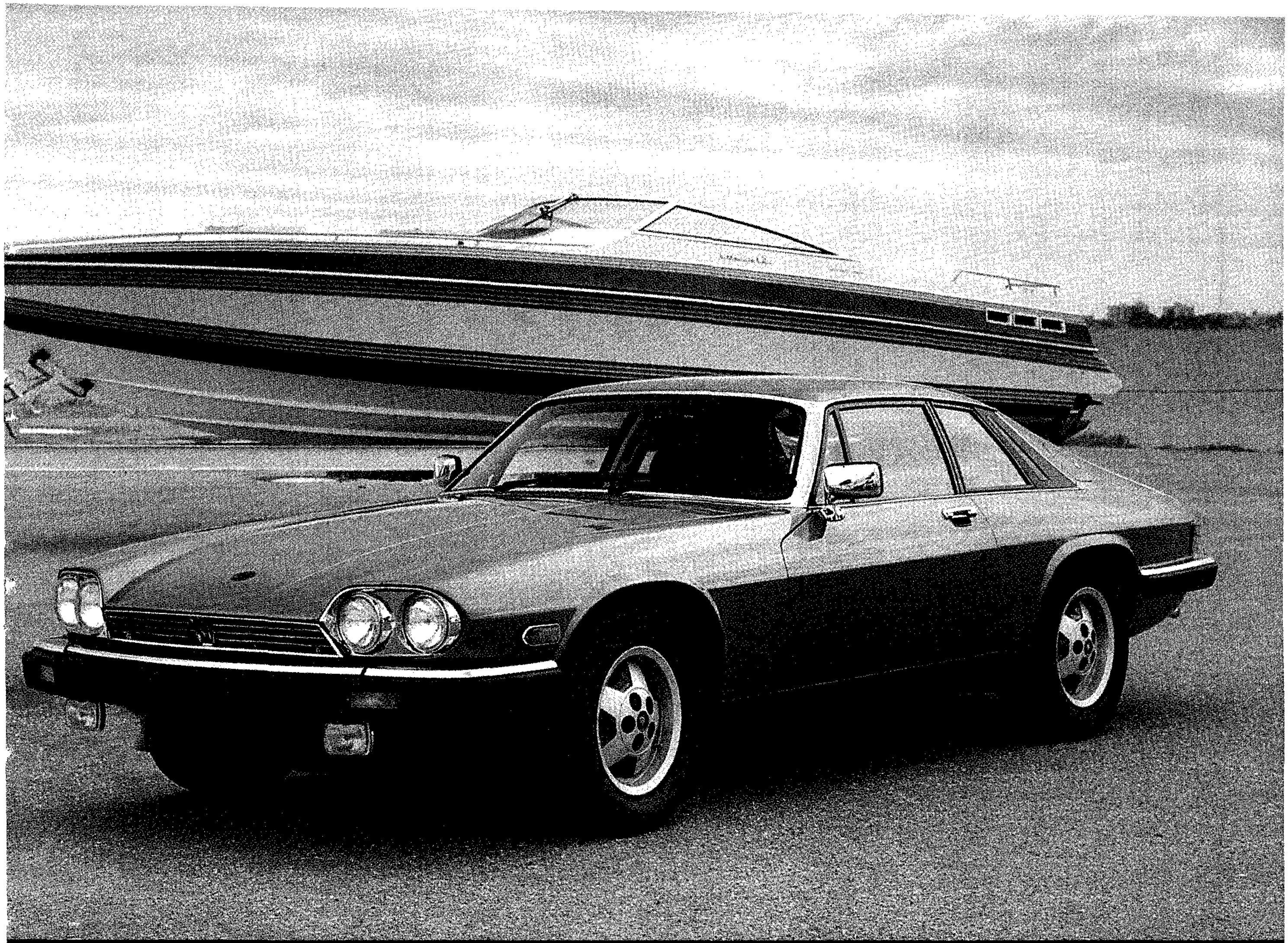

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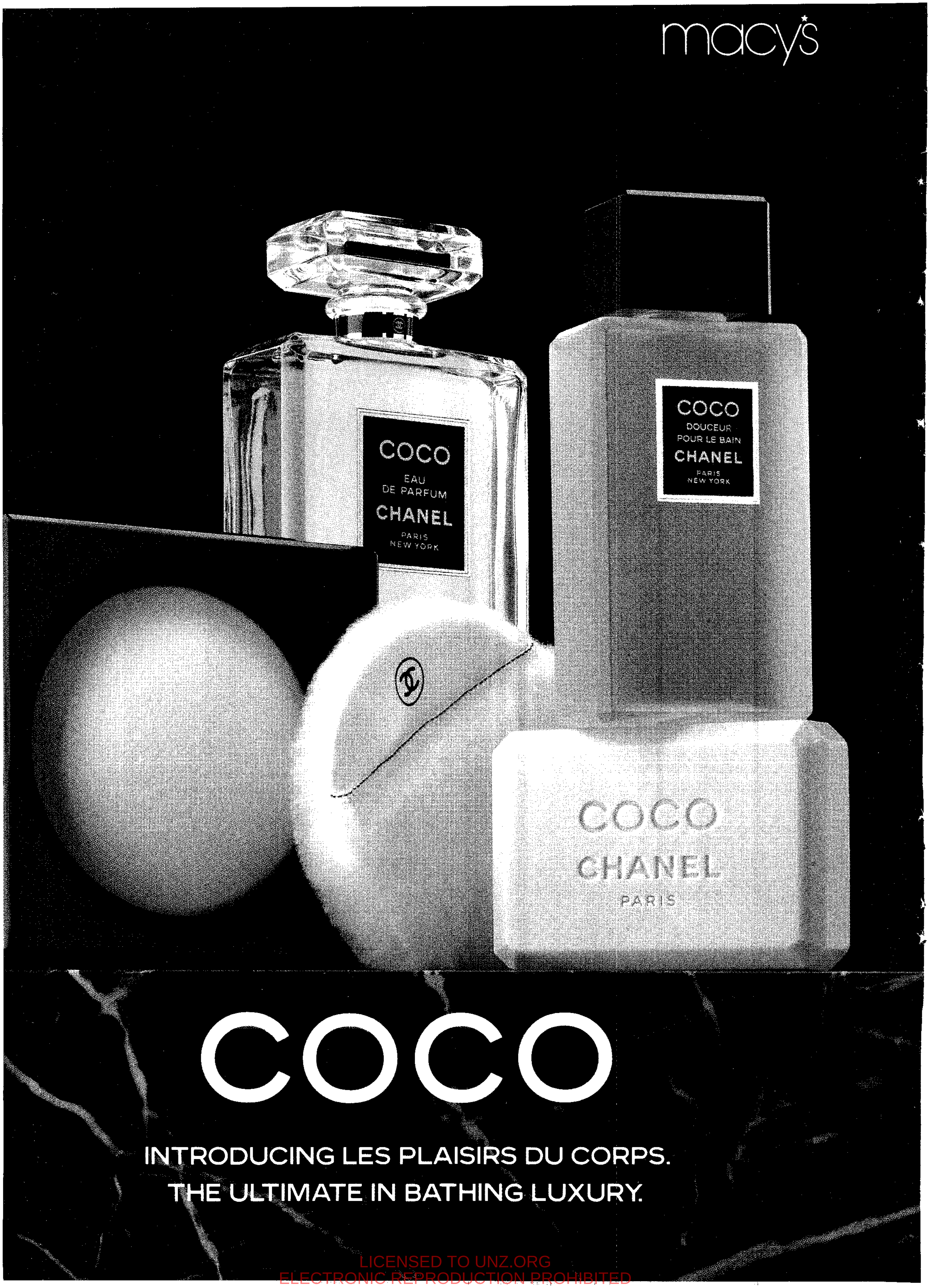
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THE SAYONARA SCENARIO

WORRY OVER A JAPANESE PULLOUT

THE CRISIS STARTS WHILE MOST AMERICAN investors sleep. Perhaps the yen rockets dangerously high in relation to the dollar. Or maybe a Japanese company takes a huge loss because it's speculating in the bond market.

Whatever the trigger, the Japanese financial markets go into panic. The Tokyo stock market, which by all accounts has been overpriced for at least a year, suddenly drops. By the time Americans are having their morning coffee, stock prices in Tokyo have plummeted 10 percent, taking other Far East stock markets along for the ride.

But that isn't where it ends. Japanese investors work late into their night arranging to sell the stocks and bonds they hold in the United States. Desperate to maintain their liquidity at home, the Japanese must sell an enormous quantity of American securities as soon as the New York Stock Exchange opens. When Wall Street realizes what's going on, its stock-market pros put their stocks up for sale, too.

Only 24 hours from the time the Japanese market started to plunge, investors around the world have lost 12 percent of the value of their stocks and bonds.

That scenario is probably the most common nightmare of people working on Wall Street these days. And the restless nights undoubtedly have increased in the past few months as the Japanese—bothered by the dollar's drop in value—have slowed their heavy rate of investing in United States financial markets.

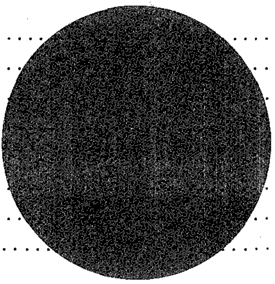
Take a look at the numbers: In April, the Japanese bought a record $15.3 billion in foreign securities, 90 percent of which were probably purchased in the United States. The Japanese still put a healthy $12.3 billion into foreign markets in June, according to Prudential-Bache Securities, Inc. But with the dollar declining further in early summer, Japanese investors became worried that they would be big losers when they transferred investments from the United States, where the dollar is weak, to Japan, where the yen is very strong. So in July, the Japanese placed just $8.9 billion abroad, and the figure dipped to an estimated $5 billion in August.

October could be the real test of Japanese intentions. That's the month when most Japanese financial institutions and corporations begin their new fiscal year and when investment-policy changes are most likely.

These investment figures seem to paint a gloomy picture for the United States. The Japanese have been heavy buyers of American stocks over the last six months, and they have long been major players in the bond market. The United States government estimates, for instance, that Japanese investors now hold $55.5 billion worth of U.S. Treasury bills, notes, and bonds, equal to about 3 percent of the national debt. Their holdings of corporate bonds aren't as easy to pin down.

SLOWING THE PACE

Japanese Investments in Foreign Markets, 1987



January	$11.5 billion
February	10.5 billion
March	9.3 billion
April	15.3 billion
May	14.1 billion
June	12.3 billion
July	8.9 billion
August (est.)	5.0 billion

NOTE: Ninety percent of these investments are believed to be in the United States.

But many people on Wall Street think the nightmare will never become real. While they acknowledge that the Japanese have become less willing buyers of American stocks and bonds, they think the trend is temporary and the Japanese will never sell more dollar-denominated securities than they buy.

"There's no good reason for them to pull out," says Joseph Feshbach, a stock-market analyst with Prudential-Bache who is just back from a trip to Japan. "The key is not to focus on when they are going to pull out. The key is, when are they coming in more heavily?"

Feshbach says Japanese investors currently have only one percent of their portfolios in U.S. securities. "They would eventually like to own 10 percent," he says, mainly because U.S. stocks and bonds are cheap compared with their own.

Others think that the governments of both the United States and Japan would act together to prevent a financial crisis. The Japanese government, intent on protecting the foreign investments of its citizens, would try to improve the dollar-to-yen ratio, probably by buying dollars. Thus, even if stock prices fell in Japan, the stronger dollar would help prevent a domino effect on the U.S. market.

On the American side, the Federal Reserve Board recently made a move that may have been designed in part to head off a potential disaster. Early this month, the Fed raised the discount rate to 6 percent from 5.5 percent, which should help strengthen the dollar. It will also help attract foreigners back to U.S. markets by offering them higher interest rates and the safety that they arguably could not get elsewhere.

"The Japanese government would intensely dislike large-scale withdrawal of private investments from the United States and would do its utmost to prevent it," says Francis Schott, chief economist at the Equitable Financial Companies. Why? Because by sending investments to the United States, Japan is able to maintain its trade surplus with this country without causing grave internal and international trade or political disruptions.

Traders on Wall Street say the Japanese have been protecting themselves in recent weeks, mainly by taking profits whenever the financial markets here have risen. But there have been trickier maneuvers, too. Japanese corporations, for instance, are said to be borrowing dollars and using that money for investments. Then, if the dollar declines, repayment of the loans will be made with cheaper dollars. If the dollar rises, the Japanese benefit in their investment portfolios.

Traders who deal with Japanese investors say they don't detect any unusual concern over the recent declines in American stocks and bonds. The Japanese, they say, may not be buying as many U.S. securities these days, but they aren't ready to sell out.

HERTZ'S DRIVER'S SEAT

LOOK FOR MAJOR CHANGES AT THE TOP of Allegis Corporation once the Chicago-based company rids itself of its Hertz car-rental subsidiary.

Here's what Wall Street sources think will happen: Over the next few weeks, Hertz will be sold to a "financial group," probably for between $1.2 billion and

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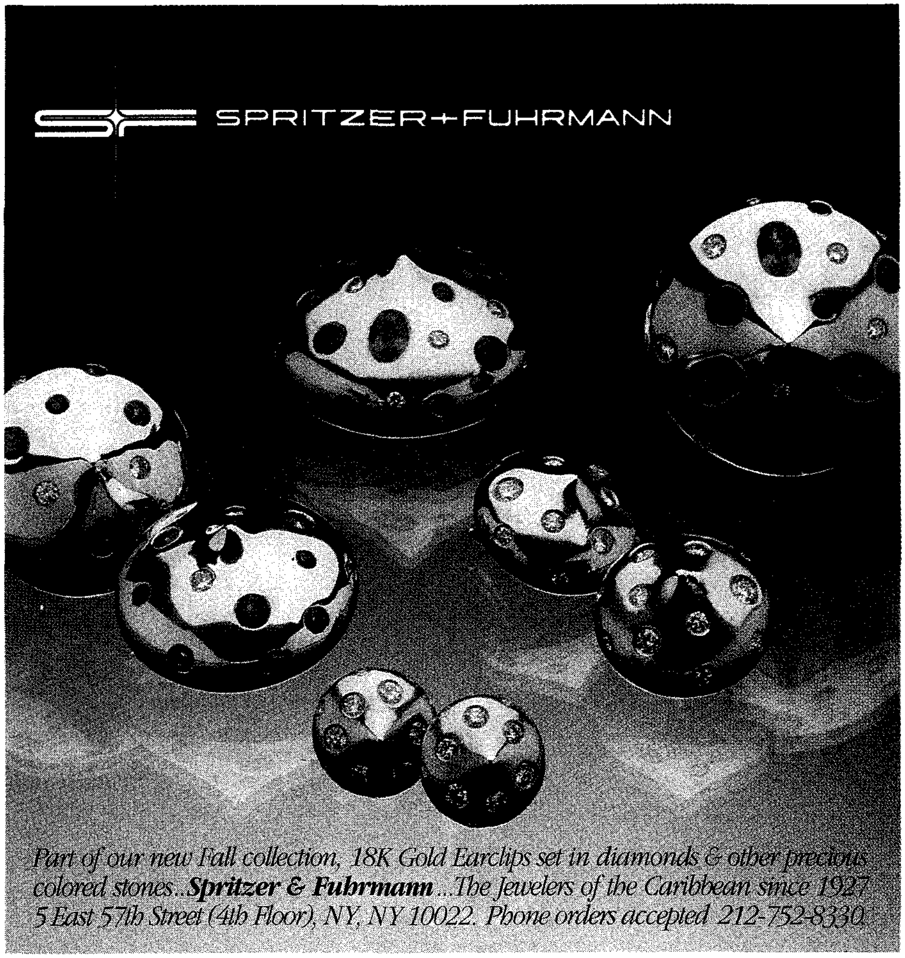

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$1.5 billion. Once that deal is completed, Frank A. Olson, who is temporarily the head of Allegis, will quit to take the top job at Hertz. Olson will be given an ownership interest in Hertz by the buyer.

Allegis, which then will own only United Airlines, will pick a new chief executive before Olson quits. The company is already looking for someone to head the airline, so whoever is picked for that job will, in effect, also be getting the top spot at Allegis.

"Olson wants to go back and run Hertz," says one source close to the situation, who adds that Olson has made no secret of his interest. Since a financial company will probably buy Hertz, the source said, a highly regarded manager like Olson would fit in nicely.

Once Hertz is gone, the situation could get even more interesting for the new head of Allegis. The sale of Hertz, sources say, will be the signal for the pilots at United Airlines to make a bid for Allegis. The pilots have been raising billions of dollars for the move and have been trying to enlist support from other unions at the airline. "We're pretty confident that the employees are going to own this airline," says a source familiar with the pilots' plans.

THE GOOD BAD NEWS

THE STOCK MARKET IS OFF TO A BAD start this month, and if investors are lucky, it will get worse.

In the upside-down world of Wall Street, you see, a bad September is a good thing. At least, that's been the case for almost 30 years: A downturn in the stock market in the first month after summer break has most often meant better stock prices during the fourth quarter and the following year. And a good market showing in September usually means a pokey market in the rest of the quarter and year.

Eighteen times since 1960, stock prices either fell or gained less than one percent during September, according to the *Stock Trader's Almanac.* In fourteen of those years, the market went on to register a gain in the fourth quarter; in three years there was a loss in the quarter, and in 1984 there was no change in prices. Of those eighteen poor September showings, sixteen were followed up by yearly gains in the market averaging 12.5 percent.

In the fourth quarters that followed a good September, the market gained an average of 1.7 percent. But stock prices lost 5.2 percent of their value over the entire following year.

Part of the pressure on stock prices this September, analysts say, comes from the big gains recorded during August. Stock prices were up 3.7 last month in the United States and up 5.8 percent around the world, according to Morgan Stanley Capital International.

TIME ON THE MIND

IF YOU ARE OVER 25 AND MAKE MORE than $25,000 a year, finances are not your biggest worry—time is. That's the statistical conclusion of a survey of 650 people conducted for Massachusetts Mutual Life Insurance Company. When asked their greatest concern, a majority of people listed first a lack of time to get things done. Money came in second.

In financial matters, the survey found that only 25 percent of those polled were satisfied with the amount of money they're saving. The least satisfied were those with children and those who earn between $25,000 and $49,999.

What are they saving for? Sixty-five percent said "for a rainy day," while 62 percent were putting money away for retirement, 54 percent wanted to invest later, and 50 percent planned on taking a vacation with the money. Savings for a child's education came in fifth.

A MIDDLE EAST OPTIMIST

MIDDLE EAST TENSIONS HAVE BEEN A growing concern for the United States financial markets, and the recent escalation in the Iran-Iraq war produced more concerns for investors.

But at least one well-placed Middle East businessman and government official sees the situation differently.

Sultan Ahmed Bin Sulayem, chairman of the Jebel Ali Free Zone Authority in Dubai, thinks recent action by Iran against supertankers is an attempt to force foreign nations to use their influence to stop the war. "Both countries are tired of the war. The people are tired of the war," says the 32-year-old sultan, who has been visiting the United States to attract more industry to his nation.

Was it a good idea for the United States to put its flag on the tankers of other nations? The sultan thinks it was. "It had a very good effect on the American image in the area," he says. "It gave more confidence in America. This is a friend who delivered on his promise."

THE RUNOFF

WHY ARE THERE SO MANY CORPORATE takeovers? Maybe because there are 76 investors or groups able and willing to afford deals worth between $750 million and $20 billion. That's the number of mega-dealers that C. J. Lawrence & Company recently arrived at. And that number doesn't include industrial companies seeking acquisitions.... September 17 and 18 are the days that stock-index futures, index options, and individual stock options all expire—the infamous triple witching hour. But market analysts think there won't be any of the wild swings experienced during those periods in the past. The selling pressure that often accompanies the witch, they believe, occurred early this time and was at least partly the cause of the market's early September drop.... Bear, Stearns is starting to get tough on possible leaks of confidential information. The brokerage firm recently "allowed a clerk to resign" for buying a small number of shares in a company after he is said to have learned that Alan C. "Ace" Greenberg, the firm's head, had bought the stock. In an effort to provide a lesson to others, officials said, the resignation was widely reported inside Bear, Stearns. Greenberg often buys stock for corporate raiders, and knowledge of his trades would be valuable to speculators.... Someone is continuing to accumulate shares of International Banknote Company, according to Wall Street sources.

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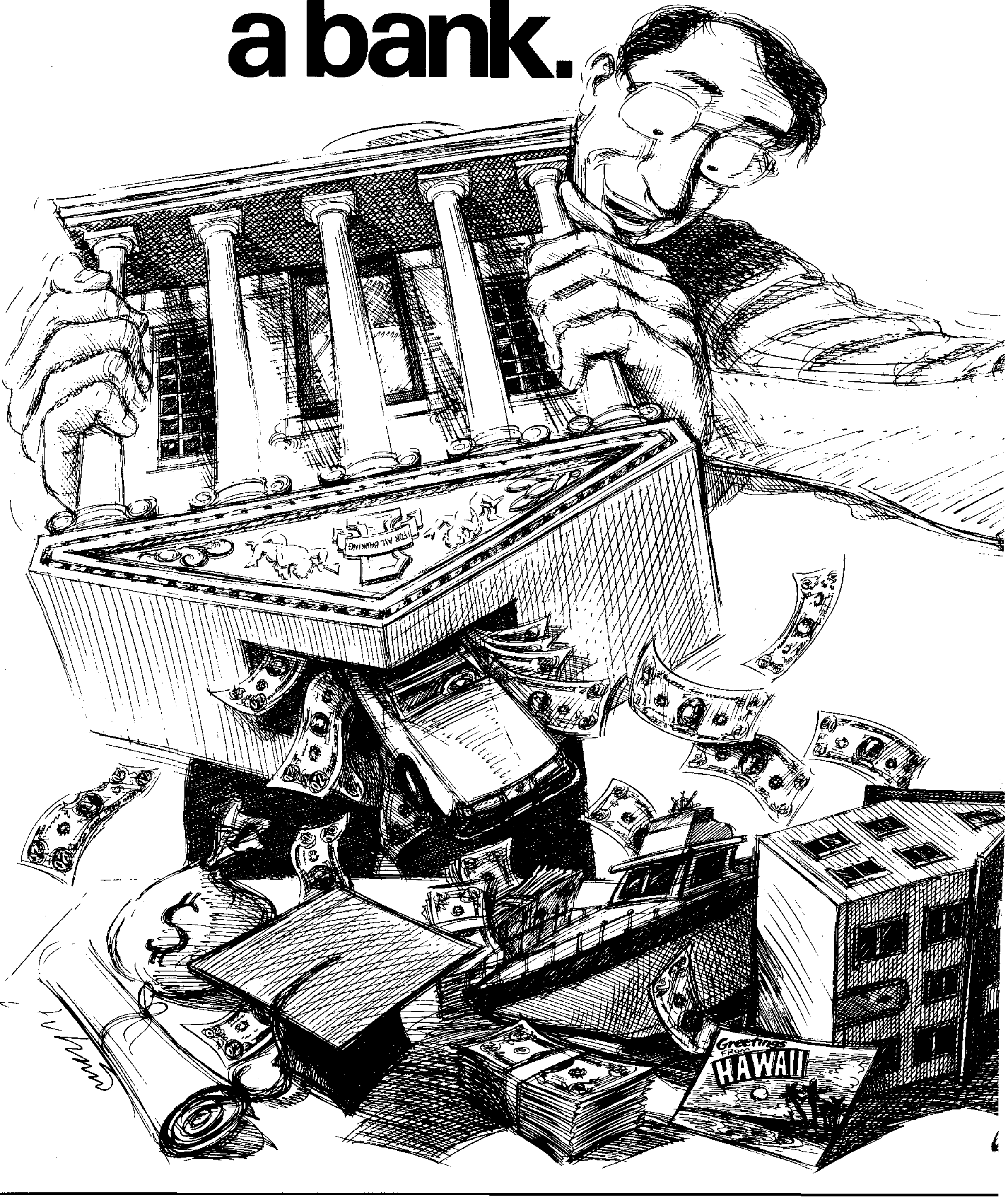
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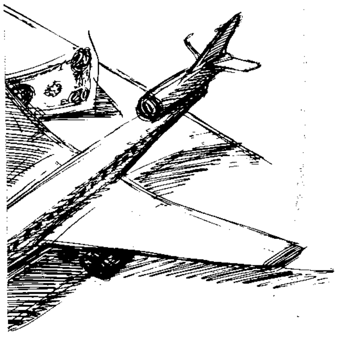

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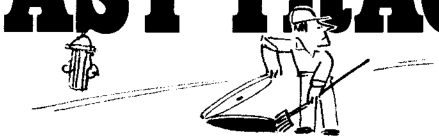


EDITED BY ERIC POOLEY

NEW YORK JOURNAL

At the Movies

THIS IS WHAT GOING TO the movies can be like in town:

Decide to go to the Manhattan Twin to see *The Big Easy*, playing at 7:45.

Arrive at 7:35. Pay $6—soon it will be $7—and enter the theater. Find a seat, enjoy the feeling of feet glued to floor, and make nervous conversation with date.

At 7:45, wonder if there's enough time to stand in line for popcorn. Notice the lights going down and decide there's not. Watch the trailer for *Withnail and I*.

At 7:47, suffer through the trailer for *Maid to Order*. Wonder what's happened to Ally Sheedy.

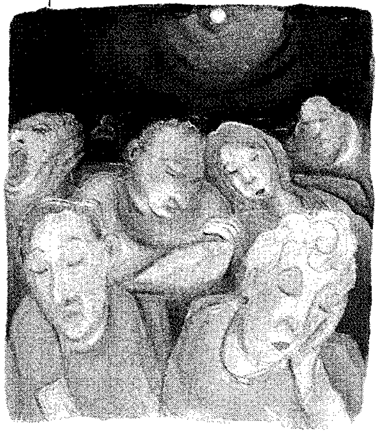
At 7:49, watch the trailer for *Someone to Watch Over Me*. Recall that you usually *like* trailers. Wonder how many more trailers there can be.

At 7:51, watch the trailer for Rob Reiner's *The Princess Bride*, COMING THIS FALL. Listen to people confuse the names of Mandy Patinkin and Victor Potamkin.

At 7:54, watch what appears to be a commercial for either Max Headroom or Coca-Cola and turns out to be a commercial for Max Headroom, Coca-Cola, and *The New Monkees* (COMING THIS FALL). Put up with cuteness and bad music. Listen to people hiss, and wonder whether *The New Monkees* is a movie or a television show.

At 7:56, watch a trailer for *Broadcast News*, the James Brooks film COMING THIS CHRISTMAS. Wonder if *The Big Easy* will come anytime before Easter.

At 7:59, get fed up and decide to go for popcorn. Enter the lobby as the movie starts. E.P.



LOCAL HEROES

THE RIGHT MIX

Millican and Durst: Not just real estate but housing.

IN THIS REAL-ESTATE-MAD CITY, DEVELOPER Ron Millican's gesture to *housing*—a building that holds both luxury condominiums and a senior citizens' home—shows remarkable civility. The mixed-use scheme—the first of its kind in Manhattan—has given a happy ending to a deplorable story.

Millican, 47, launched his first big development project in 1983 by agreeing to buy a sixteen-story building on West 74th Street between Broadway and Amsterdam Avenue—the Lincoln Square Home for Adults, a privately run residence for low- to moderate-income senior citizens. The owners had the state's permission to shut down the home and promised to relocate the 200 residents and deliver the building—empty—in 90 days.

But when the tenants were told they had 30 days to move out, a few decided to fight. With the support of community activists and local politicians, the Coalition to Save the Lincoln Square Home won its case in housing court in April 1984, but then lost in the court of appeals. Millican, meanwhile, had become distressed by the situation. So when he took title to the building, in April 1985, he got in touch with the West Side Federation for Senior Housing, a nonprofit group representing the tenants, and worked out a deal: Millican would sell the Federation the first five floors of the building at cost and some 90 elderly tenants would live there. The residence would have its own entrance, elevator, and kosher kitchen. Millican would turn the remaining ten floors into luxury condominiums.

Then the bank that was backing Millican canceled the loan, saying it was too risky to have tenants in the building during construction. Millican needed money, and his partner Harry Gittes introduced him to Robert Durst, the son of developer Seymour Durst and vice-president of the Durst Organization. The Dursts provided the financing and became controlling partners. "We knew that if approached the right way," says Robert Durst, "a residential building with senior citizens would be good for everyone—a money-maker for us and a service to the community."

Most of the apartments in the Fitzgerald Condominium have now been sold. "My buyers like being a part of a building that has done something for a part of the population that's generally ignored," says Millican. He is thinking about his next project and says he has another mixed-use building in mind: one with apartments for the handicapped. GEORGE WEN

Photograph by Claudio Edinger/Gamma-Liaison. Illustrations: top, Guy Billout; bottom, Al Gold.

BRIEF LIVES

PAULINA AND SALLY: UNLIKELY CZECH MATES

THE SECOND TIME model Paulina Porizkova and actress Sally Kirkland met, in the office of director Yurek Bogayevicz, Porizkova read Kirkland's palm. Now, as the two sit talking to a reporter about their work in *Anna,* the Bogayevicz film playing October 2 and 4 at the New York Film Festival, Kirkland asks Porizkova a question: "Is it all right to tell him you read palms?"

"It's okay," says Porizkova.

"Well, she takes my hand like this," says Kirkland, reaching across the rickety café table at One Fifth. "And she says, 'You're with the wrong man.' I thought, 'This woman is a *witch.*' I was in the middle of filing for a divorce, which not even my husband knew. I thought, 'Where did God send this creature from?' "

That, alas, is often asked about Porizkova, 22, who makes her film debut as a young Czech named Krystyna who befriends Anna (Kirkland), an enormously talented, aging Prague actress now exiled and ignored in New York. One critic calls it *All About Eve* with a middle-European accent: Krystyna ingratiates herself with Anna, steals pieces of her past, packages herself as an exile, and becomes an overnight sensation. The movie indicts an America that rewards shallow beauty rather than talent and hard-won wisdom. It's a theme both women have experienced firsthand, in very different ways.

Actresses old and new.

Kirkland, now in her forties, has spent the past two decades happily ignoring mainstream culture—doing underground movies, Off Broadway plays, and, when necessary, money-making stints on *Falcon Crest.* She is a minister in the Church of the Movement of Spiritual Inner Awareness. She practices yoga and teaches acting. Her powerful performance in *Anna* is not so much the big comeback as the big breakout.

For Porizkova—who at three was separated from her parents by the 1968 Soviet invasion of Czechoslovakia, joined them in Sweden at ten, and became a top model at fifteen—the movie is a message to a country that's made her rich and famous simply because of her looks. "It's a way to prove I can do more than just undress in front of a camera." She is a voracious reader, sometime painter, and serious thinker who turned down "both *Beverly Hills Cop II* and *Invasion of the Space Sluts From the Slammer.* It's Catch-22," she says. "They won't consider you for any more than they think you're capable of, and what they consider you capable of is less than zero."

"I must tell you," says Kirkland, "that this woman taught me more about men than anyone I've ever met. She and her boyfriend—whose name we won't mention, right, Paulina?—have been going out for three years."

"Three and a half," says Porizkova, who has denied rumors that her boyfriend is pop star Ric Ocasek.

"Right. Three and a half, and it's like they're on a honeymoon. When she told me they make love at least once every day, I said, 'Excuse me. What did you say?' I took a week to meditate on that one, and you know what? My boyfriend and I have been making love every day since. I credit Paulina with that."

Porizkova blushes but doesn't say a word.

Kirkland does: "She's just amazing!"

RICHARD DAVID STORY

THE SPORTING LIFE

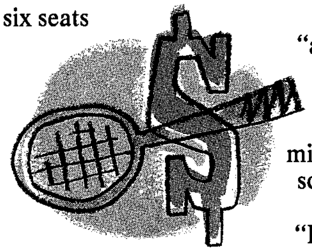
Tennis Tips

'YOU'RE NOT FRITO-Lay?" one man asked another as he settled into the chip company's courtside box at the U.S. Open. "No," the man replied. "I'm the $5 bribe."

"Oh, I paid ten."

"I'm good for $25," said a man in the box behind them. He turned to his son. "See? I told you we'd get to see everything." A few yards away, Steffi Graf and Gabriela Sabatini were vanquishing two Australians in a women's doubles match. An usher approached the box with a couple in tow. "Sorry," he said. "We'll find you another place. Don't worry."

For years, ushers at the U.S. Open have been taking tips for helping people move from the upper deck to unoccupied box seats, which cost $600 to $700 each but often remain empty until the semifinals. The payoff is impressive. A four-man team presides over each section—112 boxes with six seats apiece. By *very* conservative estimate, in one section on the Friday before Labor Day, 175 seats were filled by people without tickets for them. At the minimum tip of $5—good for one match—that's a take of $875 per match. Since there were six matches that day, the take could easily have reached $5,250, or $1,312 per usher—more than was made by the Aussies run ragged by Graf and Sabatini. (As first-round doubles losers, *they* earned $875 each.) USTA marketing director Suzanne Maguire says the tips "are a shame. If people wouldn't give gratuities, we might be able to do something about it."



"It gets more expensive the last week," said the man in the Frito box. "Last year, I got to sit in a Tiffany box."

PATRICIA BURSTEIN

Illustration by Anders Wenngren.

FASHION

Cotton-Candy Clothier

WALKING INTO THE office of fashion designer Katy K is like walking into a box full of cotton candy. Her crinoline designs—petticoat confections of pistachio, apricot, and raspberry cream—hang from the ceiling.

Katy Kattelman, 39, has been downtown's reigning Crinoline Queen since 1980 (when she shortened her last name "so it would fit on my label"). Now, it seems, the rest of the world is catching up with her.

Whitney Houston wears a Katy K crinoline in her "I Wanna Dance With Somebody" video. Ann Magnuson wore one on her Cinemax special. Raquel Welch bought one. Stevie Nicks, says Kattelman, bought "a cheap one."

Though Katy K has developed a public persona modeled on Dolly Parton's, Kattelman herself is a bit less obvious. Her brown hair is wavy and loose. She wears red lipstick, pale, frosted nail polish, and a white "wedding cake" blouse and blue skirt—both Katy K originals, of course.

Kattelman, who's from Philadelphia, discovered crinoline's rockabilly appeal in the sixties, when she ran off with a draft dodger from Texas. "Going to Texas was real exotic to me," she says. "I got into Webb Pierce, Lefty Frizzell, Kitty Wells album covers. I saw big, masculine men. It was like when some girls go to Paris."

She moved to New York in 1966 and years later began making clothes for her friends; in 1978, she enrolled at Parsons. In 1981, she started selling her crinolines at shops such as Fiorucci, Screaming Mimi's, and Patricia Field. Now the stores that carry her $40-to-$80 designs include Charivari, Bloomingdale's, Saks, Bergdorf's, Neiman-Marcus, and Macy's, which also carries her line of crinolines for children.

The Crinoline Queen.

At the New York Pret trade show (September 13 through 15 at the Javits Center), Katy K is unveiling her new holiday line. There are gold- and silver-lamé crinolines and crinolines with Lurex. There are above-the-knee garters printed with Santas or candy canes.

"I always liked that 1950s glamour," says Kattelman, who owns twenty customized wigs—twelve in platinum blonde—and sometimes wears them onto the stages of the downtown performance circuit. "I liked movie stars. I started wearing 1940s clothes in the early 1960s. I secretly liked greasers.

"It took me until my late twenties to realize you could do what you want in life. And it took me even longer to realize that you could make money at it."

SUKEY PETT

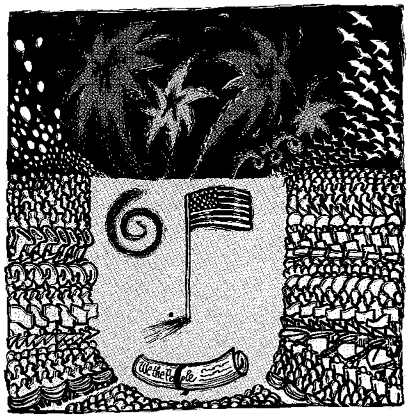
BEHIND THE SCENES

HE LOVES A PARADE

THE LAST THING BARNETT Lipton wants to do is beat people over the head with the Constitution. So Lipton, 35, the Radio City Music Hall Productions creative director who is producing the Constitution Day parade in Philadelphia on September 17, will instead beat people over the head with performers—more than 20,000 of them.

A national TV audience will get everything Lipton's fertile mind and feverish researchers could come up with: A precision briefcase drill team. Town criers. RoboCop. Fifteen hundred pigeons (advertised as "white doves of peace"). Ben Franklin. The Mormon Tabernacle Choir. Long Lake Gals Kazoo Band. And because normal old parades "are linear," says Lipton, *his* $3.5-million extravaganza will be a "moving pageant presented in three acts."

Act I pays tribute to another parade—the Grand Federal Procession that celebrated the Constitution's ratification. For the occasion, the Carpenters' Company of Philadelphia, America's oldest guild, has re-created its float of two centuries ago—a "Grand Federal Edifice," 36 feet tall. Around the float will be other ones, crawling with bakers, blacksmiths, and boatbuilders, with the obligatory Liberty Bell.



Act II, says Lipton, is "a literal depiction of the Preamble," with floats adorned with key phrases—"We the People" leads the way, followed by a hodgepodge of quirky Americana: Wheels of Fortune Roller Skaters, Corner Canyon Cloggers. Act III is the "Parade of the American People," a wave of Boy Scouts and labor leaders.

Lipton—who was production manager of the opening and closing ceremonies for the 1984 Summer Olympics—clearly knows how to put on a parade. So how could he *not* have invited Dennis Conner and his America's Cup–winning *Stars & Stripes,* all five service bands, and the Contra Costa County Sheriff's Posse? After six months of preparation, is there anything he's forgotten?

"No. It *never* rains on my parade." NICOLAS DOLIN

Photograph by Jeanne Strongin. Illustration by Robert De Michiell.

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RUTH RECOMMENDS

BY RUTH GILBERT

A special thirteen-week series on Channel 13 will feature the station's most innovative productions from the past quarter century. This vintage programming will begin September 16 at 8:30 p.m. and continue on Sunday evenings through the fall.

HOTEL CARLYLE

Barbara Carroll, a great lady of the jazz piano (she's also a composer), racks up her tenth anniversary at the Bemelmans Bar. She appears nightly, Tuesday through Saturday, from 9:45 p.m. to 1 a.m.

'IN THE MOOD'

This fifteen-year-old (Patrick Dempsey, below, with Beverly D'Angelo) has a penchant for older women—and runs away with them! Based on a true story, the film opens September 16 at the Baronet.

THE EMMY AWARDS

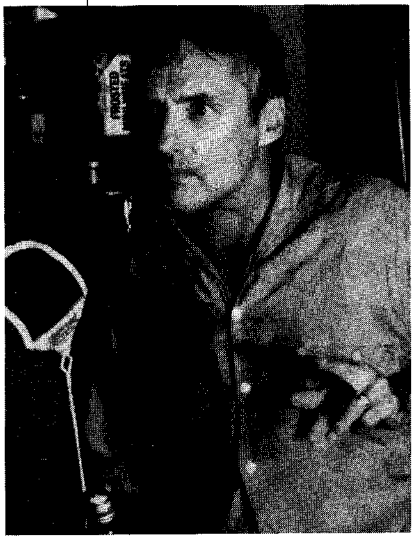
We hear it'll be better than ever this year. Among the presenters: Bob Newhart, Michael J. Fox, Mary Tyler Moore, Joan Rivers, Tom Selleck, Cybill Shepherd, Tracey Ullman, and Bruce Willis. See it live September 20 at 8 p.m. on Channel 5.

'PHILISTINES'

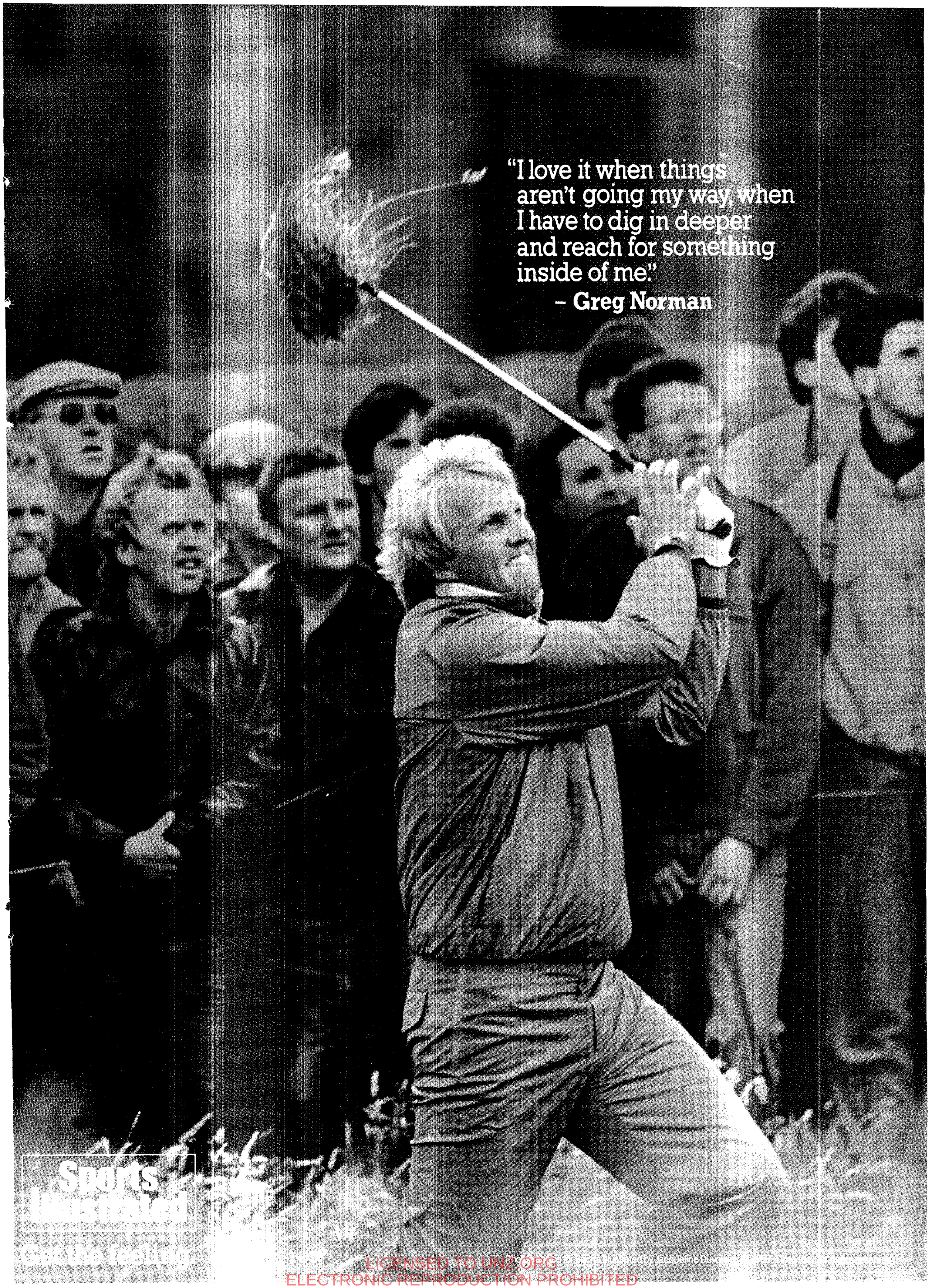
Here are Jack Betts and Margaret Dulaney in a scene from Maxim Gorky's first play, about a country, a people, and a family in turmoil on the brink of a new era. It will be at the Perry Street Theatre through October 4.

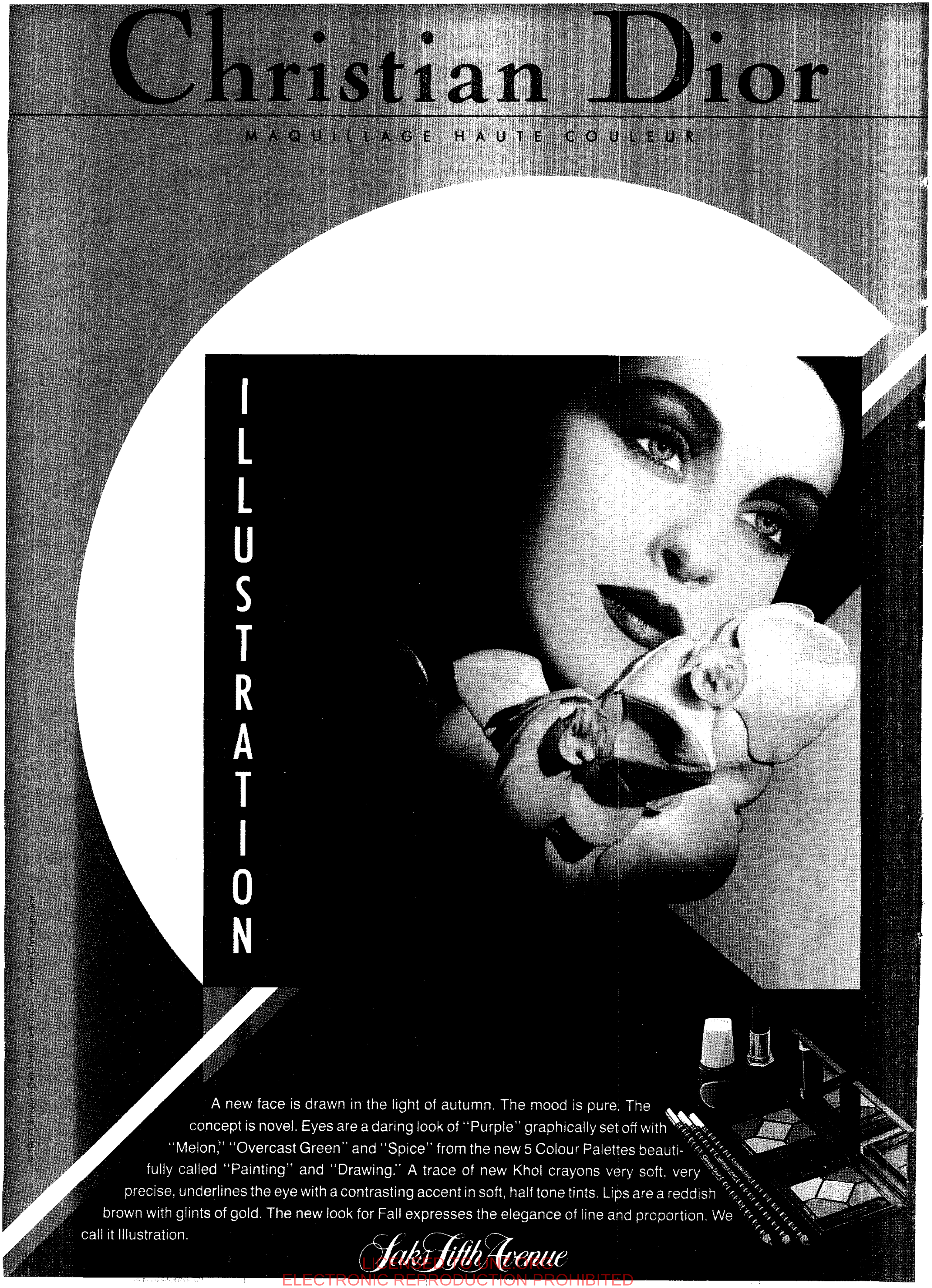
'THE PICK-UP ARTIST'

Dennis Hopper (right) co-stars with Robert Downey, who plays a master at the art of meeting women, and Molly Ringwald, who is his match. Danny Aiello and Harvey Keitel also have meaty roles. The film opens September 18 at the Gotham.



Photographs: bottom left, Ken Howard; bottom right, Brian Hamill.


"I love it when things aren't going my way, when I have to dig in deeper and reach for something inside of me."
– Greg Norman
Sports Illustrated
Get the feeling.
Photographed for Sports Illustrated by Jacqueline Duvoisin



Christian Dior

MAQUILLAGE HAUTE COULEUR

ILLUSTRATION

A new face is drawn in the light of autumn. The mood is pure. The concept is novel. Eyes are a daring look of "Purple" graphically set off with "Melon," "Overcast Green" and "Spice" from the new 5 Colour Palettes beautifully called "Painting" and "Drawing." A trace of new Khol crayons very soft, very precise, underlines the eye with a contrasting accent in soft, half tone tints. Lips are a reddish brown with glints of gold. The new look for Fall expresses the elegance of line and proportion. We call it Illustration.

Saks Fifth Avenue

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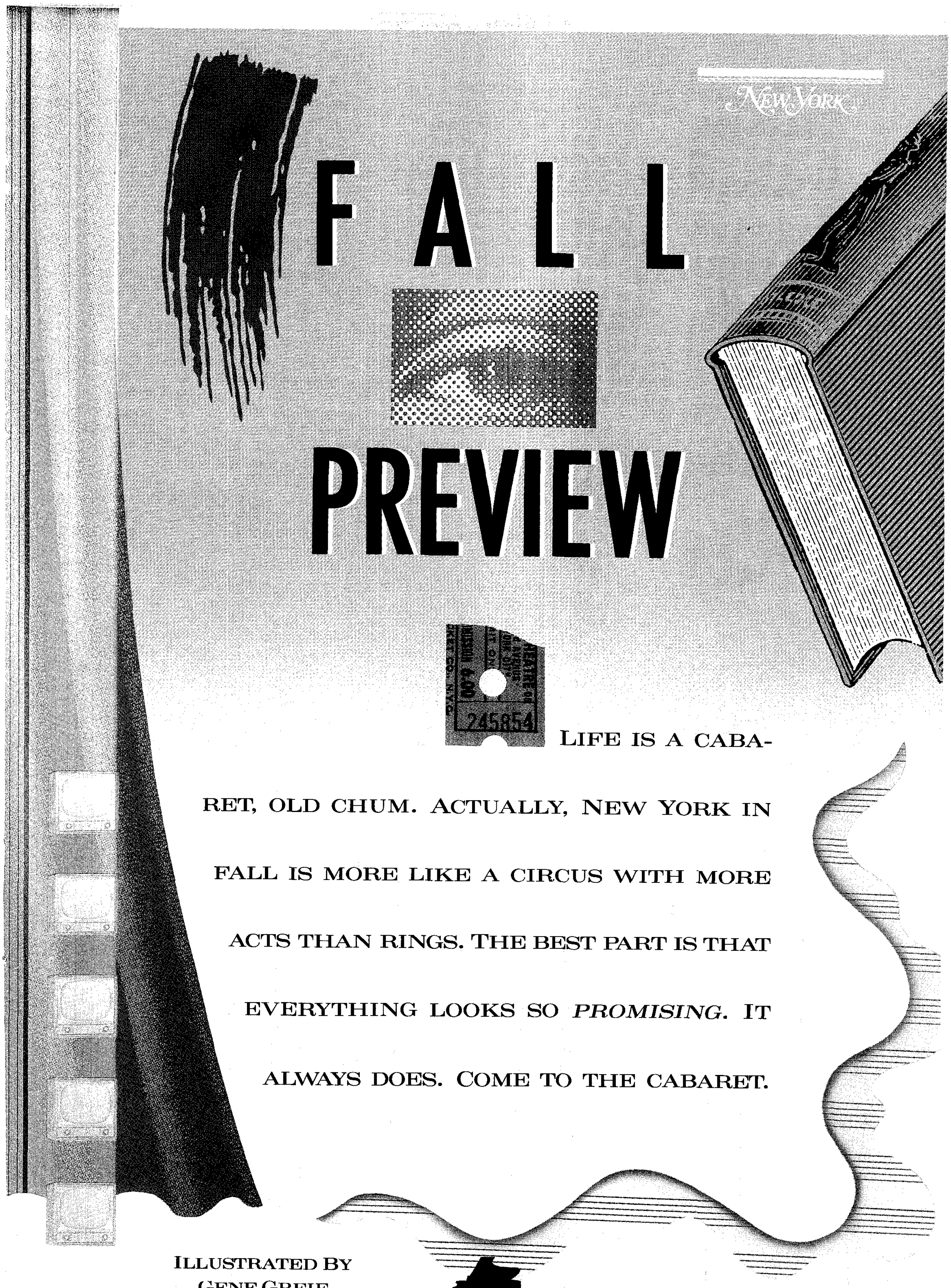


FALL PREVIEW

Life is a cabaret, old chum. Actually, New York in fall is more like a circus with more acts than rings. The best part is that everything looks so *promising*. It always does. Come to the cabaret.

Illustrated by
Gene Greif

THEATER

PROGRAM
PROGRAM
PROG

BERNADETTE PETERS

VENTURES 'INTO THE WOODS' WITH SONDHEIM AND LAPINE

ON A NIGHT LAST WINTER WHILE STEPHEN Sondheim and James Lapine were nail-biting and white-knuckling it in the wings of San Diego's Old Globe Theater, before an early tryout of *Into the Woods,* Bernadette Peters strolled in and tucked herself comfortably into an orchestra seat. The 39-year-old actress, who had starred almost two years earlier in the pair's celebrated *Sunday in the Park With George,* was back in the theater with her two guardian angels. But this time, "only to watch. Honest."

"A musical based on *Grimm's Fairy-Tales*? I thought it was wonderful, but I never even thought of being part of it," says Peters. "I just happened to be in Los Angeles and thought it would be fun to drive down and see what Steve and Jim were up to." Nine months later, and with a contract set only one week before rehearsals started in New York, Bernadette Peters is very much a part of the streamlined, Tony-tuned musical opening at the Martin Beck on October 29 (previews begin September 29).

The Broadway landscape is sadly bereft of musical invention and talent, and this frizzy-haired little Kewpie—who grew up in Queens and at thirteen belted out Sondheim's lyrics for "Let Me Entertain You" in the road company of *Gypsy*—has managed, like Sondheim himself, to shake some life back into it.

In *Sunday,* Peters played Seurat's partner, the loveless ingenue, with a gutsy, saucy glamour. And she quite literally kept Andrew Lloyd Webber's otherwise uninspired *Song and Dance* on its toes for a year and a half with her Tony award–winning performance.

In *Into the Woods,* Peters is the Witch, joining Little Red Riding Hood, Cinderella, and other Grimm characters on their way into the Enchanted Forest, where they will find something other than happily-ever-after destinies. "The musical is more accessible to more people than *Sunday,*" Peters says. "*Or* at least it's going to appear that way. But then, nothing is for nothing in a Sondheim musical."

Budgeted at $3.9 million (compared with *Phantom of the Opera,* which is being imported from London at $8 million), *Into the Woods* brings together much of the same artistic force—actors, costumers, set and lighting designers—that Sondheim and writer-director James Lapine used in their first, Pulitzer Prize–winning collaboration. Over a 30-year career that now includes thirteen works, Sondheim has dealt with pointillist painting, modern marriage (*Company*), a throat-slashing barber (*Sweeney Todd*), and the opening of Japan to the West (*Pacific Overtures*).

"But this time, we were both interested in doing something lighter than *Sunday,*" says Lapine, who is 38. "I also knew that I wanted to write something that was very well plotted and mapped out." He shudders, thinking back on *Sunday*'s last-minute rewrites and the songs that were slipped in the week before the opening. Sondheim, he says, wanted to write "a show about people in search of something—a quest musical." An early stab at *Arabian Nights* was even considered before the two finally settled on the Brothers Grimm.

There were weekly meetings for six months in Sondheim's Turtle Bay townhouse, then a workshop at Playwrights Horizon, where *Sunday* was also launched, and six weeks in San Diego. Since then, the show has been considerably refined.

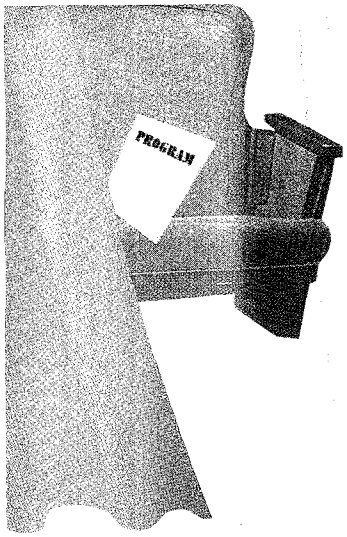
"We were all over the place," says Heidi Landesman, one of the five producers responsible for *Big River* and now at work with Sondheim and Lapine. "It's tighter, leaner, and more focused." The second act has been entirely rewritten. According to Lapine's last count, there are fifteen musical numbers in the first act, nine in the second. "Some are full-fledged chorus numbers, others are just pieces of music and song."

For Bernadette Peters, "the whole thing has happened so quickly, I don't know quite what to make of it. But then, Sondheim is always like that. I remember being very startled when I finally understood what Georges meant in *Sunday in the Park* when he said, 'Connect, connect, connect.' Suddenly, it all began to make sense." RICHARD DAVID STORY

PHOTOGRAPH BY THEO WESTENBERGER

air: Frederic Fekkai at Monsieur
arc. Backdrop: Oliphant.

Sygma



HAL PRINCE AND JOHN MALKOVICH ON BROADWAY. CHRISTOPHER DURANG OFF. AND NINE HOURS OF PETER BROOK.

SOMETHING TO SING ABOUT

HAL PRINCE IS DIRECTing **Roza,** the story of an ex-prostitute (Georgia Brown) who makes a living raising her former colleagues' children. With music by Gilbert Becaud and choreography by Patricia Birch, *Roza* is based on Romain Gary's novel *La Vie Devant Soi,* as was the 1977 movie *Madame Rosa.* (Royale Theatre, October 1.)

◆

A stand-up comedian (Robert LuPone) romances a ballerina (Teresa Tracy) in **Late Nite Comic,** written by Allan Knee. The production joins Tony award–winning director Philip Rose and lyricist and composer Brian Gari. (Ritz Theatre, October 15.)

Anjelica Huston at the Armory.

◆

Although the plot was still being revised practically as the curtain went up, **Anything Goes** was one of the most popular musicals of the mid-thirties. Since then, this story of a memorable voyage aboard an ocean liner has gone through several incarnations. The latest, directed by Tony winner Jerry Zaks, stars Anthony Heald and Patti LuPone. (Vivian Beaumont Theater, October 19.)

◆

On November 20, 1966, **Cabaret** opened at the Broadhurst Theatre, where it ran for 1,165 performances and made stars of Joel Grey and director Hal Prince. Now this musical about 1930s Berlin returns to Broadway, with Prince and Grey reprising their roles and with newcomer Alyson Reed as Sally Bowles. (Imperial Theatre, October 22.)

◆

During a concert at their fictional alma mater, Oil City High, four actor-musicians pay tribute to their influences, including their first music teacher, the Mormon Tabernacle Choir, and Jerry Lee Lewis, in **Oil City Symphony.** Two of the creators and original stars of *Pump Boys and Dinettes,* Mark Hardwick and Debra Monk, will appear; the director is Larry Forde. (Circle in the Square Downtown, October 22.)

◆

Last year's Woza Africa Festival included Mbongeni Ngema's *Asinamali!* Now the playwright will direct his latest, **Sarafina!,** a musical in which a class of high-school students writes a play about Nelson Mandela. The cast of twenty, plus ten musicians, will come from South Africa. Ngema and Hugh Masekela co-wrote the music. (Mitzi E. Newhouse Theater, October 25.)

◆

George Hearn won a Tony in 1984 for playing a transvestite in *La Cage aux Folles.* This time, he's a Hasidic rabbi in the musical version of Chaim Potok's **The Chosen.** About the friendship between two boys, the play takes us back to Brooklyn during the forties. Potok wrote the book; Carmen Capalbo will direct. (Second Avenue Theatre, October.)

◆

Don't Get God Started, a gospel revival written and directed by Ron Milner, weaves music and scripture with dramatic episodes from the lives of three middle-class black couples. The music and lyrics are by Marvin Winans. (Longacre Theatre, October.)

◆

Birds of Paradise, loosely based on Chekhov's *The Seagull,* is about the members of an amateur theater group whose lives are changed by a visit from a professional actor. The lyrics are by Winnie Holzman; David Evans wrote the music. They both wrote the book. (Promenade Theatre, October.)

◆

In **Teddy and Alice,** Len Cariou (*Sweeney Todd*) plays one of our most charismatic presidents, Teddy Roosevelt. Nancy Hume portrays Teddy's equally compelling daughter, Alice. The music is by John Philip Sousa and Richard Kapp; the lyrics are by Hal Hackady. (Minskoff Theatre, November 8.)

Georgia Brown is Roza in the Gilbert Becaud musical.

DRAMATIC MOMENTS

Abingdon Square, SET IN Greenwich Village, explores the passions that erupt in a marriage between a young girl and an older man. The writer-director is Maria Irene Fornes. (American Place Theatre, October 7.)

◆

Each audience member will see a different version of **Tamara,** John Krizanc's play about Italian poet Gabriele D'Annunzio. As the tale unfolds, the cast, which includes Anjelica Huston, moves through D'Annunzio's ten-room villa; observers must choose a thread to follow. (Seventh Regiment Armory, October 12.)

◆

Derek Jacobi returns to Broadway in **Breaking the Code,** playing Alan Turing, one of the men who unscrambled the German "Enigma" code during World War II. Written by Hugh Whitemore, *Breaking the Code* will be directed by Clifford Williams. (Neil Simon Theatre, November 15.)

◆

John Tillinger, who had a hit last year with *Loot,* will di-

Photographs: left, Jay Thompson; right, Craig Schwartz.

rect A. R. Gurney's latest, **Another Antigone.** Gurney's play is about a New England classics professor who is forced to resign when he gets into a conflict with one of his students. (Theater to be announced, November.)

◆

The abuse of power and the excesses of patriotism are the subjects of **Caesar.** This tense drama is adapted from Shakespeare by W. Stuart McDowell (who also directs) and is set during a highly charged political campaign in the late 1980s. (Theater and date to be announced.)

COMIC RELIEF

Bouncers, John Godber's nightmarish vision of Thatcher's England, is told through the eyes of four London nightclub bouncers. (Minetta Lane Theatre, September 17.)

◆

Israel Horovitz has written **The Year of the Duck,** about a father and daughter who become too immersed in their roles during a production of Ibsen's *The Wild Duck.* (Hudson Guild Theatre, October 7.)

◆

After a 30-year absence from the Broadway stage, political satirist Mort Sahl returns in **Mort Sahl on Broadway,** a one-man show that takes on everyone from Ronald Reagan to Bill Cosby. (Neil Simon Theatre, October 11.)

◆

In 1980, Lanford Wilson won a Pulitzer Prize for *Talley's Folly.* Wilson's latest, **Burn This,** explores the fiery romance between a dancer-choreographer (Joan Allen) and a married man, played by John Malkovich. (Plymouth Theatre, October 14.)

◆

In Laura Cunningham's **Bang,** two New Yorkers drop in on friends—to find themselves trapped in an underground condominium. Built to withstand a nuclear holocaust, the apartment has 8,000 freeze-dried meals, king-size beds, and an entertainment center. The cast is from Chicago's Steppenwolf Theater, where *Bang* was first produced. (Theater and date to be announced.)

THE NEXT WAVE

For nearly twenty years, the Majestic Theater, a former vaudeville house two blocks from the Brooklyn Academy of Music, has been dark. Now BAM has renovated the space and is reopening it with Peter Brook and Jean-Claude Carriere's **The Mahabharata,** a nine-hour English adaptation of the 3,000-year-old Sanskrit poem. (October 13.) Elizabeth Swados has created **Swing,** which uses music and dance to explore the dissolution of the nuclear family in the eighties. (Carey Playhouse, October 13.) Peter Sellars will stage the New York premiere of the English-language production of **Zangezi: A Supersaga in Twenty Planes,** from the 1922 drama by the futurist poet Velimir Khlebnikov. Paul Schmidt has provided the English text. (Lepercq Space, November 17.) Squat Theatre combines live theater with film in **'L' Train to Eldorado.** (Carey Playhouse, December 1.)

COMPANY CALLS

Former reporter Rafael Lima's **El Salvador** examines the lives of seven expatriate American journalists fighting their personal battles amid the horror of El Salvador. John Bishop will direct at the Circle Repertory Company. (October 11.) Next is **Only You,** by Timothy Mason, a comedy about love in a world where everything and nothing matter. Award-winning director Ron Lagomarsino will be in charge. (December 10.)

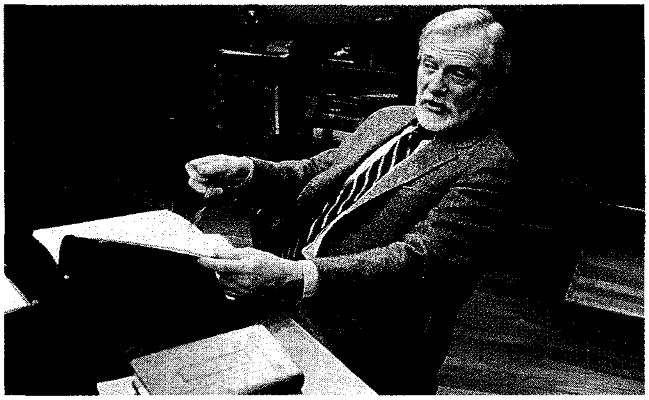
Miriam Goldschmidt and Jeffery Kissoon in The Mahabharata.

◆

In 1986, Manhattan Theatre Club commissioned Terrence McNally to write **Frankie and Johnny in the Clair de Lune,** the story of two over-40 singles searching for fulfillment; it comes to the stage October 14. **The Day Room,** the first play from novelist Don DeLillo, is a black comedy in which hospital patients are confronted by doctors and nurses who aren't what they seem. The director is Michael Blakemore. (December 9.)

◆

WPA will present a revival of Tennessee Williams's **The Milk Train Doesn't Stop Here Anymore,** with Elizabeth Ashley as Sissy Goforth, the wealthy widow originally portrayed by Hermione Baddeley and, later, by Tallulah Bankhead. (October 14.)



A. R. Gurney's Another Antigone *stars George Grizzard.*

◆

Roundabout Theatre Company opens its season with the fiftieth-anniversary production of John Steinbeck's **Of Mice and Men,** directed by Arthur Storch. (October 18.)

◆

At the Public Theater, Joe Cacaci's **Old Business** opens the season; it follows a businessman and his son as they move through the world of New York real estate. (October 27.) **La Puta Vida** translates as "A Bitch of a Life" and is the second play from Reinaldo Povod, whose *Cuba and His Teddy Bear* moved from the Public to Broadway last year. Like *Cuba, La Puta* is based on the author's East Village youth. (November 3.) **Serious Money,** by British playwright Caryl Churchill, has been drawing crowds in London's West End for six months. Now American audiences can enjoy this fierce, funny play about greed and finance. (November 22.)

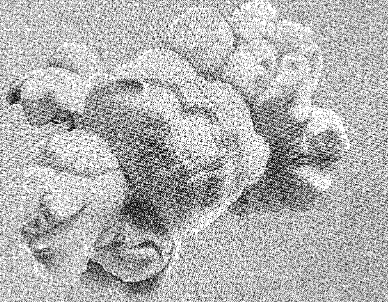
◆

An unpublished play by Ezra Pound, based on Sophocles' **Elektra,** will premiere at the Classic Stage Company, with Pamela Reed from *Aunt Dan and Lemon.* (November 1.)

◆

Christopher Durang's *Sister Mary Ignatius Explains It All for You* ran for two years at Playwrights Horizons. Durang will star in his newest, **Laughing Wild,** three loosely related one-act plays. (Mainstage Theatre, November 5.) MELISSA MORGAN

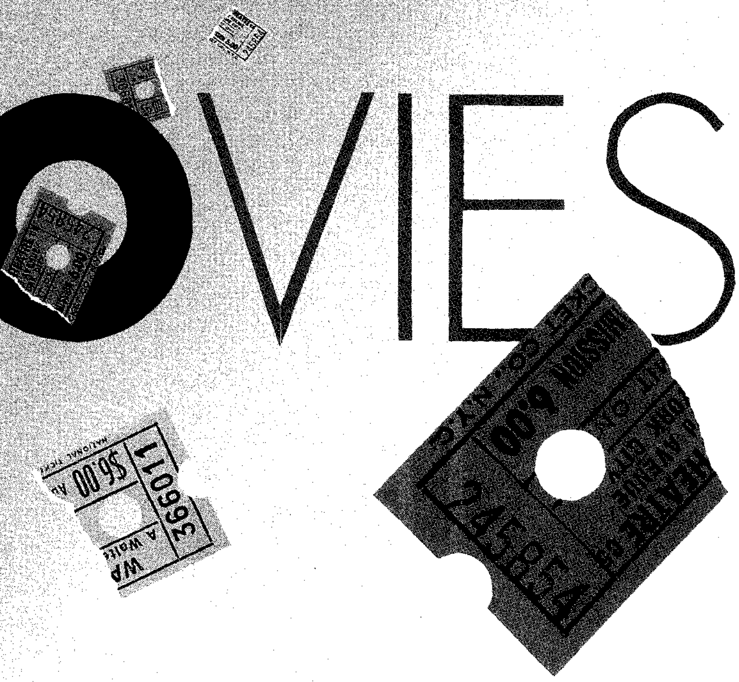
Photographs: top, Martha Swope; bottom, John Peter Weiss.

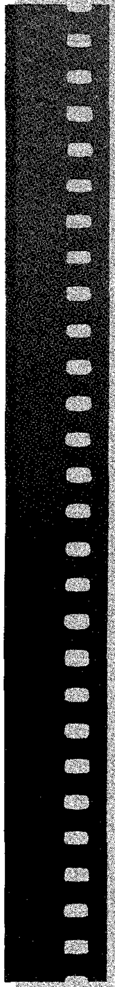


DENZEL WASHINGTON

BRINGS STEVEN BIKO BACK TO LIFE IN 'CRY FREEDOM'

MOVIES





SIR RICHARD ATTENBOROUGH DEFINITELY had a casting problem. A couple of years ago, the director of *Gandhi* was ready to shoot another epic film—*Cry Freedom*—an account of the friendship between Donald Woods, a white South African liberal journalist, and Steven Biko, the eloquent young black political leader who was brutally beaten to death in 1977 by the South African Security Police. Kevin Kline was cast as Woods. Who would play Biko?

Attenborough had wanted to cast an African actor and saw nearly 100 men, many of them in exile for one reason or another and scattered all over the world. "I couldn't find one actor," Attenborough says, "who had quite the right combination of characteristics—charismatic personality, looks, six feet tall, and age 28 or 29. I started to panic.

"So I made an appointment to see Denzel Washington. I had liked him in *A Soldier's Story*, but I didn't know if he could handle the role. He arrived early, and he said, 'I know almost nothing about this man.' I gave him a picture book with lots of shots of Biko, and I started to tell him about Biko's life and South Africa. As he listened, leaning against the mantelpiece, he began to talk to me—not with direct questions but with observations that had queries built into them. I saw then that he had elements in his own personality that led exactly to the quality of irresistible force that people felt in Biko. When Denzel talked, you *had* to give him the information he wanted. That was Biko. Oh, yes, there was one problem—the space between Biko's front teeth. 'No problem,' Denzel said. 'My teeth are capped.' And he removed the caps."

What followed for Denzel Washington, then 31, was a period of intense study. "I read Donald Woods's books, a few other things, and I studied some videotapes that Richard had of Biko speaking. The accent was tough—very tough." In the finished movie, a sweeping, poignant overview of black and white life and opinion in South Africa, Washington wears bits of beard at his cheeks and chin, and with his strong uncapped teeth, he bears a remarkable resemblance to Biko. And the performance, including the accent, which has a music of its own, is just as stirring as Ben Kingsley's in *Gandhi*. Washington masters the quality that Woods and other people have described in Biko, the ardor without hatred or fanaticism.

Biko was the apostle of "Black Consciousness," a notion (similar to Black Power here) that offended not only the ruling whites who maintained the system of apartheid but also, at first, liberals like Donald Woods. Yet he won over Woods and others (though certainly not the Afrikaner nationalists). Washington makes him a happy and clever man, so clever that he could set people straight without their quite knowing it. Even when Biko's arms are held by Afrikaner policemen and he's being beaten, he is defiant without hating his enemy. When he dies, you are convinced that one of South Africa's last chances for a peaceful transition to black rule died with him.

When asked if he thought it strange for an American to be playing an African, Washington says, "Look, I didn't come over on the *Mayflower*. I *am* African, only a little removed." Like Biko, who was among the first group of black South Africans to go to a major university, Washington, growing up in Mount Vernon, New York, was transferred to a predominantly white school. Despite some troubles, he got into Fordham as a pre-med student and then changed his major to theater. After a year at the American Conservatory Theater in San Francisco, he moved to New York and in 1983 had a great success as Malcolm X in the Off Broadway play *When the Chickens Come Home to Roost*, which led to his being cast as the volatile PFC Melvin Peterson in *A Soldier's Play*, a part he recapped with fierce anguish in the movie version. For six years, he has been a solid and dependable Dr. Phillip Chandler on *St. Elsewhere* and now seems a shoo-in for major stardom. "He can be a romantic actor," says Attenborough. "Nobody has really taken on Sidney Poitier's mantle yet, but I think Denzel can do it."

DAVID DENBY

BERTOLUCCI IN CHINA; JACK AND MERYL IN ALBANY. ED HARRIS IN NICARAGUA. AND DAVIS AND GISH IN *THE WHALES OF AUGUST.*

KILLERS ON THE LOOSE

HELL HATH NO FURY like a woman scorned, as Michael Douglas finds out in **Fatal Attraction.** Glenn Close plays the unbalanced executive intent on possessing married man Douglas, with whom she has had a fleeting affair. (September 18.)

Tough Guys Don't Dance has author Norman Mailer in a different role: director. The film provides plenty of murder, betrayal, sex, and drugs, and it stars Ryan O'Neal and Isabella Rossellini. (September 18.)

Chicago is the place and the fifties are the time in **The Big Town,** which follows Matt Dillon through an underworld of big-time gamblers, seductive women, and violence. Diane Lane, Tommy Lee Jones, and Bruce Dern also star. (September 25.)

Best Seller, starring James Woods and Brian Dennehy, tells of a cop (who also happens to be a blocked author) and a hit man, who'd like to be the subject of a book. In addition to literary pursuits, there are plenty of car chases, fistfights, and shootouts as the pair team up to bring down a murderous mogul. (September 25.)

Absolution, Richard Burton's last film, is finally coming to the screen (it was made seven years ago). It's a thriller set in an English Roman Catholic boys' school. (October.)

Cher has gone from a witch of Eastwick to a big-city public defender. In **Suspect,** she represents a homeless man accused of murder, and she joins forces with a juror to hunt for the real killer. Dennis Quaid is also on hand. (October 23.)

Tom Hulce stars as a cartoonist caught in a web of corruption and intrigue, and Mary Elizabeth Mastrantonio is his co-star in **Slam Dance,** an offbeat thriller directed by Wayne Wang. (October 23.)

Fatal Beauty has that policewoman par excellence, Whoopi Goldberg, on a personal crusade to crack down on a deadly designer drug that's sweeping Los Angeles. (October 30.)

Bertolucci's The Last Emperor, *filmed in China.*

Tom Mix rides again in **Sunset.** This Hollywood adventure has the silent-film star (Bruce Willis) joining forces with Wyatt Earp (James Garner) to track down a murderer. Mariel Hemingway is the young woman who can help them. (December 18.)

FUNNY BUSINESS

FROM SWEDEN, **The Mozart Brothers** mixes opera, slapstick, and backstage intrigue. The film has a splendid score, performances by Stockholm Opera stars, and scenes from a revisionist's *Don Giovanni.* (September 18.)

Despite the title, **Amazon Women on the Moon,** a collection of vignettes by five directors, is about contemporary urban life, including doctors, technology, and video sex. The cast includes Rosanna Arquette, Ralph Bellamy, Carrie Fisher, Eastwick witch Michelle Pfeiffer, Griffin Dunne, and Ed Begley Jr. (September 18.)

James Belushi is a CIA agent with five days to save the world in **Real Men.** The only one who can help him? Mild-mannered civilian John Ritter. Dennis Feldman directed this action-comedy. (October.)

Mia Farrow in September.

The American Way, a wicked satire starring Dennis Hopper and Michael J. Pollard, attacks the media, big business, our political system, and television evangelists. (October.)

A fantasy arrives: **In Like Father Like Son,** Dudley Moore portrays a surgeon who exchanges personalities with his son (Kirk Cameron). (October 2.)

Baby Boom has that busy, single workaholic, Diane Keaton, inheriting an infant from her cousin. Trouble ensues. Co-starring are Sam Shepard, Harold Ramis, and Sam Wanamaker. (October 7.)

Nathalie Delon directed **Sweet Lies,** a comedy about two women (Julianne Phillips and Joanna Pacula) who vie for the attention of a bungling private eye (Treat Williams). (November.)

Cross My Heart, a comic odyssey starring Martin Short and Annette O'Toole, deals with contemporary dating mores. (November 13.)

James L. Brooks won an Oscar for his last film, *Terms of Endearment,* which took on love in its various forms. In **Broadcast News,** he tackles the world of network television news. Starring are William Hurt, Albert Brooks, and Holly Hunter. (November 20.)

Planes, Trains and Automobiles is writer-director John Hughes's first comedy about adults. Steve Martin plays a dignified executive desperately trying to get home for

Photograph, bottom: Fabian/Sygma.

Thanksgiving. Of course, he meets with nothing but disaster and delays along the way. (November 25.)

September, the latest film from Woody Allen, is set in a country home in Vermont at summer's end and stars Mia Farrow, Dianne Wiest, Elaine Stritch, Denholm Elliot, Jack Warden, and Sam Waterston. (December 11.)

Goldie Hawn plays a spoiled Park Avenue heiress who falls off her yacht and loses her memory (thereby vastly improving her character), in **Overboard,** a comedy of contemporary romance. Her co-stars are Kurt Russell and Roddy McDowall. (December 18.)

Stand-up comedy comes into its own in **Punchline,** starring Tom Hanks and Sally Field. David Seltzer's film is about the choices people must make in pursuit of their dreams. (December 25.)

Faye Dunaway and Mickey Rourke star in Barfly.

Saigon in 1965 is the locale for Barry Levinson's latest, **Good Morning Vietnam,** and Robin Williams is the radio D.J. who takes to the airwaves to brighten the lives of the fighting men. (December.)

In **Throw Momma From the Train,** we meet Owen Lift (Danny DeVito, who also directed), a failed writer who, after 40 years, still lives with his mother and yearns for her demise. Others in the cast are Billy Crystal (who hates his wife and yearns for *her* demise) and Kim Greist. (December.)

LOVERS AND OTHER STRANGERS

Surrender HAS SALLY Field as a struggling artist and Michael Caine as a successful author who wants to be loved for himself—not for his bank account. Misunderstandings, liaisons, and entanglements are rife in this romantic comedy. (October 9.)

Made in Heaven has Timothy Hutton as an angel who returns to this world because that's where Kelly McGillis is. Alan Rudolph directs this unearthly romance. (November 6.)

Maggie Smith and Bob Hoskins are hesitant lovers in **The Lonely Passion of Judith Hearne.** Jack Clayton directed this bittersweet romance based on the novel by Brian Moore. (December.)

FROM THE PAGE

ISMAIL MERCHANT AND James Ivory, who did so well by *A Room With a View,* have brought E. M. Forster's posthumously published novel, **Maurice,** to the screen. Set on the eve of World War I, this tale of homosexual romance stars James Wilby, Hugh Grant, and Rupert Graves. (September 18.)

From Chinatown to Italy—that's the route director Michael Cimino has taken. His latest, **The Sicilian,** stars Christopher Lambert, Terence Stamp, and Barbara Sukowa. It's a tale of rebellion, murder, and the Mafia, and it's based on the novel by Mario Puzo. (October 23.)

In The Whales of August, *Lillian Gish and Bette Davis play sisters.*

Paul Newman has moved to the other side of the camera, directing a new version of Tennessee Williams's **The Glass Menagerie.** Joanne Woodward is Amanda, Karen Allen is Laura, John Malkovich is Tom, and James Naughton is the gentleman caller. (October 23.)

Less Than Zero, based on Bret Easton Ellis's novel about life among L.A.'s alienated teens, stars Andrew McCarthy, Robert Downey, and Jami Gertz. (November 6.)

Claude Berri's second film based on the novels of Marcel Pagnol, **Manon of the Spring,** stars Yves Montand and Emmanuelle Béart as the now-grown daughter from *Jean de Florette,* who seeks to avenge her father's suffering. (November 6.)

Scottish director Bill Forsyth (*Gregory's Girl, Local Hero*) is back with **Housekeeping,** his first American-made film. Christine Lahti is the aunt forced to take responsibility for raising her teenage nieces. Based on the novel by Marilynne Robinson. (November.)

Albert Finney in Orphans.

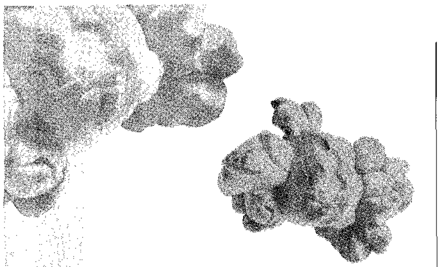
Based on the story from James Joyce's *The Dubliners,* **The Dead** is set in Dublin in 1904, during a mostly merry holiday dinner. The director is John Huston (this is his last completed film), and the stars are Donal McCann and Anjelica Huston. (December.)

The Last Emperor is director Bernardo Bertolucci's film based on the autobiography of Pu Yi, who went from emperor of all China to a gardener in Beijing's botanical gardens. It stars John Lone and Peter O'Toole. (December.)

Steven Spielberg surfaces with **Empire of the Sun,** the first American film shot in China, which tells of the Japanese occupation of Shanghai during World War II. Based on J. G. Ballard's novel, the film stars Christian Bale as a young boy placed in a prison camp who is taught how to survive by fellow prisoner John Malkovich. (December.)

Ironweed, William Kennedy's Pulitzer Prize–winning novel about one man's attempt to redeem his lost soul, has been transferred to the screen by director Hector Babenco. Starring are

Photographs: top, Jonathan Levine; center, Sygma; bottom, Brian Hamill.



Meryl Streep, Jack Nicholson, and, of course, Kennedy's Albany. (December 18.)

TEEN AGE

JAMES BELUSHI IS **The Principal** at Brandell High, where the students are into street fighting and gang intimidation. His assistants are Louis Gossett Jr. and Rae Dawn Chong. (September 18.)

Rob Reiner's latest is **The Princess Bride,** a fantastical tale of a bedridden boy, starring Cary Elwes, Mandy Patinkin, Chris Sarandon, and Robin Wright. (September 25.)

Director Connie Kaiserman's first film, **My Little Girl,** has the benefit of a stunning cast—James Earl Jones, Geraldine Page (in her last movie role), Mary Stuart Masterson, Anne Meara, and Peter Gallagher. Masterson is the idealistic sixteen-year-old daughter of well-to-do parents and wants to help the less fortunate. (October.)

Anna *co-stars Sally Kirkland and Paulina Porizkova.*

Frustration reigns at **3 O'Clock High,** as the campus bully and a bookish journalism student face off in an after-school altercation at Weaver High School. Steven Spielberg protégé Phil Joanou makes his directing debut. (October 16.)

Russkies is about three American boys who believe the Russians are the enemy—until they meet a shipwrecked one who needs their help. It stars Whip Hubley, Leaf Phoenix, Peter Billingsley. (November 6.)

Adrift in L.A.: Andrew McCarthy and Jami Gertz in Less Than Zero.

THE SUPERNATURAL

ONE YEAR AFTER A woman dies, her occultist sister brings her back to life in **Hello Again,** a fantasy that proves the world moves on and so must the revenant. The stars are Shelley Long, Judith Ivey, and Corbin Bernsen. (October 9.)

Donald Pleasance is a professor out to outwit Satan, and Jameson Parker, Lisa Blount, and Victor Wong are his unwitting student assistants in **The Prince of Darkness.** The ever-spooky John Carpenter is the director. (October 23.)

Ellen Barkin is a stuntwoman obsessed with love and death in **Siesta,** a surrealistic fantasy. Also starring are Isabella Rossellini, Jodie Foster, Julian Sands, and Martin Sheen. (November.)

New York's Lower East Side is the setting for **Batteries Not Included,** in which Hume Cronyn and Jessica Tandy star as tenement dwellers about to lose their home to the wrecking ball. Luckily, the pair get a little unexpected help from heavenly sources. (December 8.)

ET ALIA

DIRECTOR STEPHEN Frears and writer Hanif Kureishi team up again in **Sammy and Rosie Get Laid** (their last partnership produced *My Beautiful Laundrette*), a tale of love and anarchy that unfolds in present-day London. With Claire Bloom. (October.)

Too Outrageous! reunites Craig Russell, Hollis McLaren, and Dick Benner, the stars and director, respectively, of the 1977 *Outrageous!* It relates the further adventures of the hairdresser turned female impersonator and his friend, the schizophrenic writer. (October.)

Ballet buffs have been awaiting this one. Herbert Ross is the director and Mikhail Baryshnikov is the star of **Dancers.** In it, a troupe rehearses for a film of the tragic *Giselle,* and the ballet turns into a mirror image of what's happening within the dance company. (October 9.)

Chuck Berry's celebratory sixtieth-birthday concert is the setting and the history of rock and roll is the subject in **Chuck Berry Hail! Hail! Rock 'N' Roll.** Making appearances are Linda Ronstadt, Eric Clapton, Bruce Springsteen, and Little Richard. (October 9.)

Director Michael Hoffman's coming-of-age tale, **The Promised Land,** about a group of high-school friends and a killing, stars Tracy Pollan and Kiefer Sutherland. (November.)

The great Bob Dylan stars as a rock 'n' roll legend in **Hearts of Fire,** which delves into the tangled love lives of rock stars. Singer Fiona Flanagan plays a rock star involved with two men. (November 20.)

Director Oliver Stone has moved from the trenches of Vietnam to the boardrooms of New York City. Michael Douglas, Charlie Sheen, Daryl Hannah, and Martin Sheen star in his **Wall Street,** which looks at high finance through the rise and fall of a young trader corrupted by the promise of quick gain. (December.)

Walker has Ed Harris, Marlee Matlin, and Rene Auberjonois, and it's based on the life of nineteenth-century mercenary William Walker, who, with the backing of American business interests, declared himself president of Nicaragua. Alex Cox directed. (December 4.)

End of the Line gives you Kevin Bacon, Barbara Barrie, Mary Steenburgen, Henderson Forsythe, Wilford Brimley, and Levon Helm

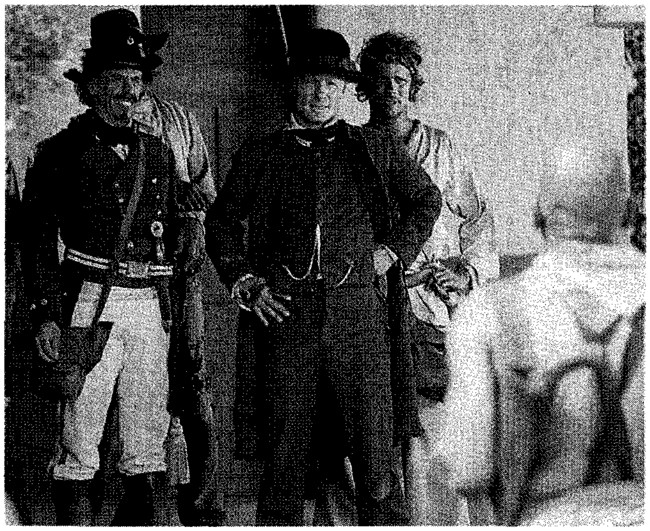
Photograph, top: John Clifford.

Jack Nicholson in Ironweed.

(a former member of The Band), the last two portraying lifelong railroad workers in despair because the railroad is being abandoned in favor of air freight. (Date to be announced.)

FAMILY TIES

ALBERT FINNEY, MATthew Modine, and Kevin Anderson appear in Alan J. Pakula's **Orphans,** the story of two orphaned brothers who plan to rob a gangster from Chicago and end up making him their surrogate father instead. (September 18.)


Ed Harris conquers Nicaragua in Walker.

The Whales of August has Stars—Bette Davis, Lillian Gish, Vincent Price, and Ann Sothern—and the noted English director Lindsay Anderson. Set on a rocky Maine island, it follows two elderly sisters as they come to terms with their own mortality. (October 16.)

In **Nuts,** Barbra Streisand plays a strong-willed woman faced with institutionalization. She has to wage a fierce battle to prove her sanity. Richard Dreyfuss is her court-appointed lawyer, Maureen Stapleton is her mother, and Martin Ritt is the director. (November.)

Jill Clayburgh tires of the fast-paced journalistic life in director Andrei Konchalovsky's **Shy People,** so she retires to the bayous of Louisiana and takes along her daughter, played by Barbara Hershey. (November 20.)

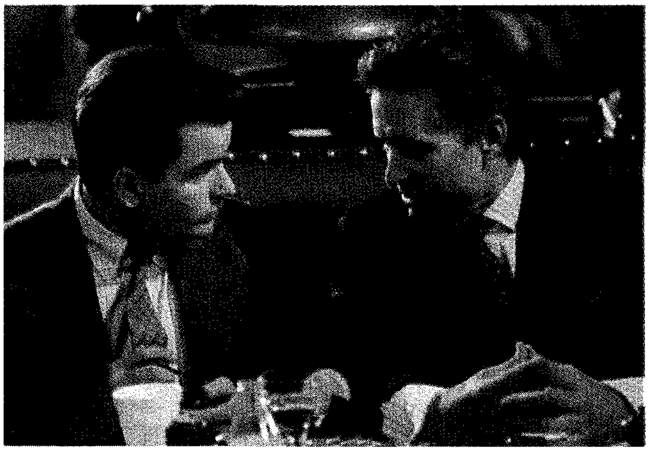
FESTIVAL FILMS

MARCELLO MASTROIanni won the Best Actor award at Cannes for his role as the aging Don Juan who embarks upon a shipboard love affair in Nikita Mikhalkov's **Dark Eyes.** Traveling with him are Silvana Mangano, Marthe Keller, and the young Russian actress Elena Sofonova. (September 25.)

Juzo Itami (director of *Tampopo*) follows up with **A Taxing Woman,** starring his wife, Noboku Miyamoto, as an all-business tax collector who makes IRS auditors look positively darling. (September 26.)

A Month in the Country, adapted by playwright Simon Gray from the J. L. Carr novel (not Turgenev's), stars Colin Firth and Kenneth Branagh as scarred veterans of World War I who meet in a quiet, secluded Yorkshire village. (September 27.)

Theme, Soviet director Gleb Panfilov's film, is about a famous writer whose recent work falls short of his early promise, until he meets a bright young tour guide who accuses him of sacrificing his creativity to fame and privilege. (September 27.)


High rollers Charlie Sheen and Michael Douglas in Wall Street.

Director Barbet Schroeder has brought the autobiographical writings of bohemian Charles Bukowski to the screen in **Barfly,** the story of a writer and a beautiful, eccentric woman. Starring Faye Dunaway and Mickey Rourke. (September 30.)

Peter Greenaway of *The Draughtsman's Contract* returns with **The Belly of an Architect.** Brian Dennehy plays the American architect who travels to Rome to mount an exhibition honoring the eighteenth-century visionary Boullée. (October 1.)

Anna stars Sally Kirkland as a Czechoslovakian expatriate actress who befriends a young European refugee (played by model Paulina Porizkova in her film debut), only to see the newcomer surpass her in fame. (October 2.)

Directed by Rosa von Praunheim, **Anita—Dances of Vice** is based on the real life of Anita Berber, an exotic dancer who performed naked in Berlin during the twenties. (October 3.)

Under Satan's Sun, which won the Palme d' Or at Cannes, stars Gerard Depardieu as a country priest and Sandrine Bonnaire as a young murderess, and is directed by Maurice Pialat. (October 3.)

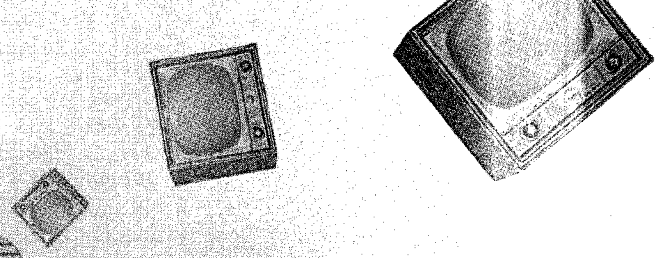
Melo, Henry Bernstein's 1929 play about two violinists and one wife, has been filmed five times. The latest version, directed by Alain Resnais, stars Sabine Azema, Andre Dussollier, Pierre Arditi, and Fanny Ardant. (October 5.)

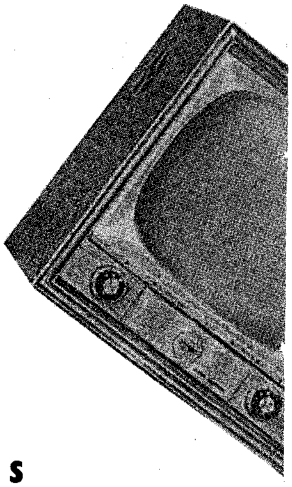
Director John Boorman has drawn upon his own childhood for **Hope and Glory,** set amid the World War II bombings of London. The stars are young Sebastian Rice-Edwards and Sarah Miles, who plays his mother. (October 9.)

Playwright David Mamet's first film is **House of Games** (he wrote *and* directed). It stars his wife, Lindsay Crouse, as a rigid psychiatrist-author and Joe Mantegna (who starred in Mamet's *Glengarry Glen Ross*) as the fascinating con man who draws her into the underworld. (October 11.)

RUTH GILBERT

Photographs: top left, Claudio Edinger/Gamma-Liaison; top right, Andy Schwartz; bottom, Tom Collins.

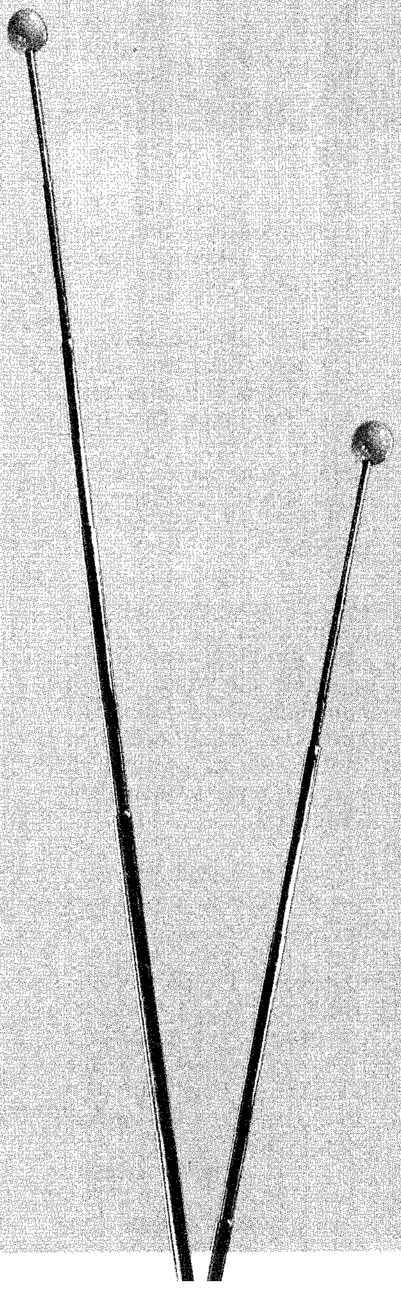




TELEVISION

ANTHONY YERKOVICH'S

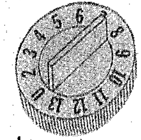
'PRIVATE EYE' RE-CREATES FIFTIES *NOIR* ON THE SUNSET STRIP



WHAT YOU SAW ON THE TWO-HOUR PREMIERE of **Private Eye** (September 13) is not exactly what you'll get on the Friday-night series (10 to 11 P.M.; NBC; starting September 18). For 36-year-old creator-writer-executive producer Anthony Yerkovich, pilots are basically "shoe leather": "You've got to get your people in the tent."

The tent, though, is gaudy and inviting, with more than a family resemblance to Polanski's *Chinatown:* In 1956, in a corrupt and dreamy Los Angeles—a paranoid mindscape—Elvis frightens American mothers, speed-freak D.J.'s demand payola, the mob moves in on the record biz, and most of the cops are on the take.

One cop not on the take is Jack Cleary (Michael Woods), although everybody thinks he is, which is why he's off the force and deep in the bottle. Jack explains: "I used to feel at home in the world, surrounded by the things I could believe in. Now I don't know what to believe in anymore." When his private-eye big brother Nick is blown away, Jack gets mad and even. With the help of a ducktailed muscleboy (Josh Brolin), a baby-doll secretary (Lisa Jane Persky), and a small arsenal, he wastes Sunset Strip. It doesn't make him feel better, but he decides to fill his brother's gumshoes anyway.



By now, this shamus concept is almost iconic: The hard-drinking loner on the urban range is doomed to dead flowers in decayed courtyards and white convertibles to nowhere and the obligatory triple cross. *Private Eye* adds several glosses: Joe Jackson's cool—almost cryogenic—jazz score, with time out for hophead rock and Patti Page jokes; slow-mo deadfalls; close-ups of nostrils; silhouette sex; a time-bomb Brolin; "Ask me if I care" heroics; and a generally overripe atmosphere, as if plums were rotting in the smog bowl. This is clever packaging, but what happens *next?*

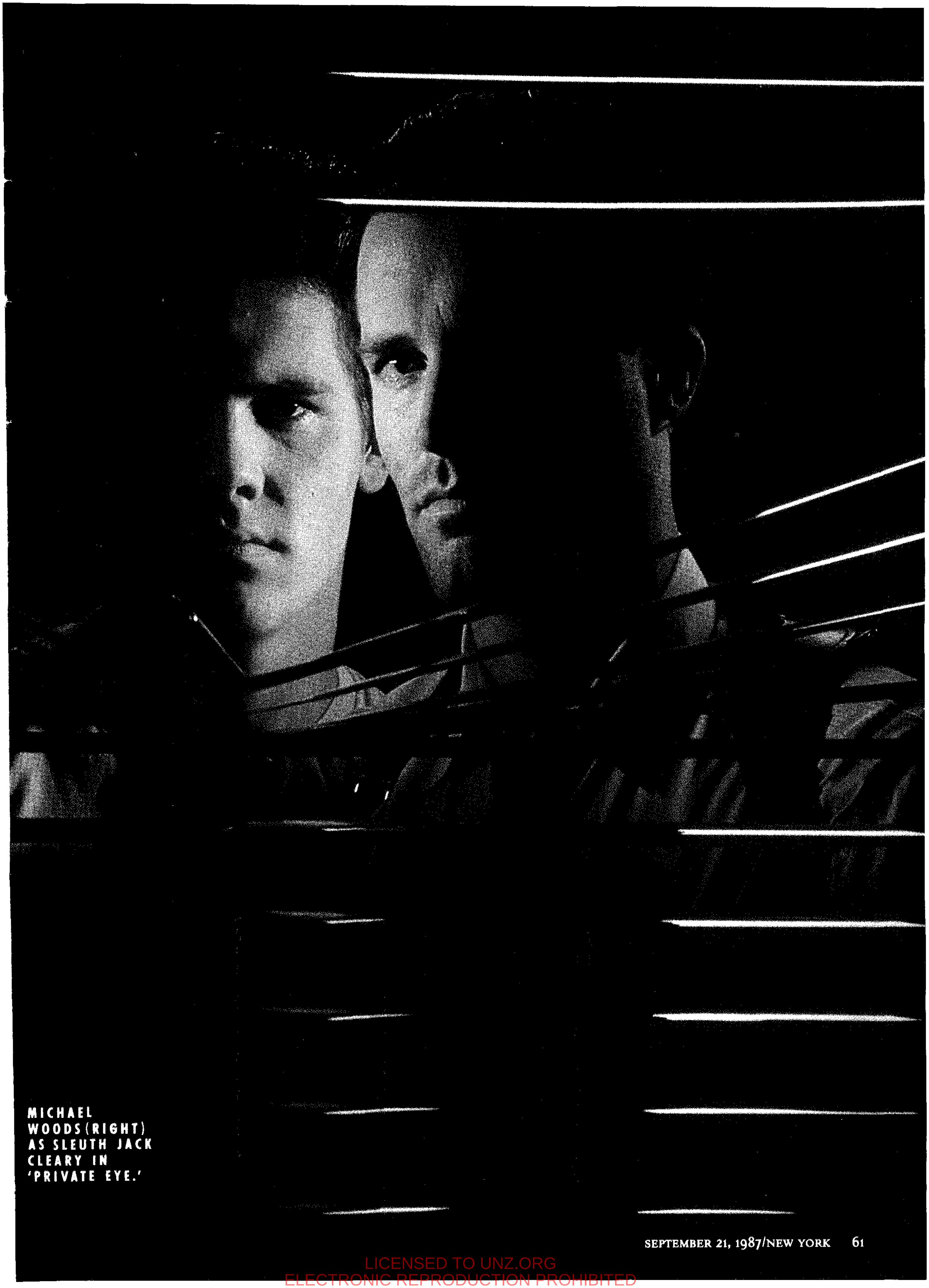
Plenty, promises Yerkovich, who learned his crime and punishment from the Jesuits at Georgetown before writing 35 episodes for the first three seasons of *Hill Street Blues* and the pilot for *Miami Vice.* From *Hill Street* and *Vice* he's borrowed talent like Scott Brazil and Alfonse Ruggiero Jr., along with the determination to write most of this fall's *Private Eye* himself, as Steven Bochco and Michael Kozoll wrote most of the establishing episodes for *Hill Street.* It will be, he says, like this:

Style. "*Film noir* and German Expressionism." He laughs. "Sound too fancy?" Not to anybody who's ever interviewed the endlessly explicating Michael Mann of *Vice.* He laughs louder! "Yes, well, our chroma is entirely different from his chroma. And we'll have earth tones, particularly when we're filming earth." For a funeral scene next month, we'll get Duane Eddy on guitar as a dead rocker is buried in a '56 Chevy. For a nightmare in a red-light zone in another episode, we'll be trapped on a Fritz Lang set, "with forced perspective, two-dimensional chiaroscuro."

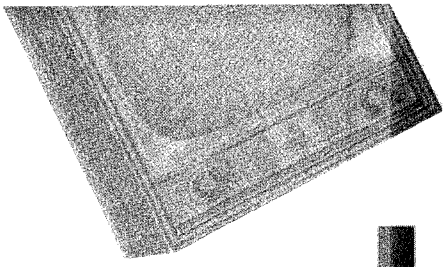
Stories. How Hollywood ripped off black R&B artists; corrupt entertainment unions; land grabbing; mob-controlled nightclubs and their managers; scandal-and-slander rags like *Confidential* magazine and the whole blackmail scene of the fifties. ("It's different now," says Yerkovich. "You go on *Donahue* and tell everybody you're a heroin addict and a child molester.")

Philosophy. In the fifties were "the seeds of change"—Ike's torpor and the start of the civil-rights movement; teenagers with their own music finding themselves some power as "a consumer identity group"; the Bomb as well as the Hula Hoop; whole new categories of idealism and corruption; all that energy looking for a place to happen, like Los Angeles. L.A. is Yerkovich's "sociocultural backdrop," but he's really after an "inner reality" in "a city of the imagination—the Los Angeles of Nathanael West and Joan Didion." If he ever gets tired, he wants novelists like Didion to write stories for *Private Eye.* And why not?

JOHN LEONARD



MICHAEL WOODS (RIGHT) AS SLEUTH JACK CLEARY IN 'PRIVATE EYE.'



LISA BONET SPINS OFF. VIETNAM COMES HOME, AS DO THE WOMEN OF BREWSTER PLACE. PETER JENNINGS EXPLAINS THE CONSTITUTION.

CRIME AND PUNISHMENT

WILLIAM CONRAD, missing since *Cannon,* returns as a heavyweight southern district attorney, with Joe Penny as his undercover investigator and Anne Francis as the owner of Dixie's Bar and Grill, in **Jake and the Fatman** (Tuesdays; 9 to 10 P.M.; CBS).

Jerry Orbach, fresh from a noisy triumph in a *Murder, She Wrote* two-parter, comes back in the same role as a seedy Boston private eye in **The Law and Harry McGraw** (Tuesdays; 10 to 11 P.M.; CBS), with Barbara Babcock as a patrician criminal lawyer.

Dale Robertson, who seemed to have disappeared after *Death Valley Days,* shows up again with longhorns on his Cadillac as a billionaire businessman who just likes to help good folks, punish bad ones, and homilize in **J. J. Starbuck** (Tuesdays; 9 to 10 P.M.; NBC), one of several entries from the tireless Stephen J. Cannell.

John Ritter, who left *Three's Company* to be serious about Agent Orange, comes home again as **Hooperman** (Wednesdays; 9 to 9:30 P.M.; ABC), a San Francisco shamus with an apartment house full of zanies. This has Steven Bochco and Terry Louise Fisher of *L.A. Law* as writer-consultants.

Paul Sorvino, who deserves prime time, tries to find it as **The Oldest Rookie** (Wednesdays; 8 to 9 P.M.; CBS), leaving his job as a deputy police chief in charge of public relations to become "a real policeman" after a friend dies.

Dennis Franz, late of *Hill Street,* returns as an NBC irregular on **Beverly Hills Bunz** (day and time to be announced), not at all laid-back in sunny Southern California.

Wiseguy (Thursdays; 9 to 10 P.M.; CBS) is more Cannell, and this time he's picking on the Mafia. Ken Wahl is an undercover agent for the Organized Crime Bureau.

Leg Work (Saturdays; 9 to 10 P.M.; CBS) tries to make us care about Margaret Colin as a beautiful, spendthrift assistant D.A. who decides to become a private eye.

Dorothy Sayers and P. D. James return on PBS.

FATHERS AND SONS

JASON ALEXANDER AND John Bolger are bachelor brothers sharing an apartment and a mother, Anne Jackson, in **Everything's Relative** (Mondays; 8:30 to 9 P.M.; CBS).

Imagine *The Big Chill* without death or politics. That's **Thirty Something** (Tuesdays; 10 to 11 P.M.; ABC).

Lisa Bonet goes to college.

After a midwinter tryout, Richard Kiley comes back with another **A Year in the Life** (Wednesdays; 9 to 10 P.M.; NBC) as the father of four grown children, all of whom get into trouble simultaneously while he's trying to run his plastics business.

Dabney Coleman doesn't get along with his wife, girlfriend, or colleagues in the newspaper sportswriting racket, but **The Slap Maxwell Story** (Wednesdays; 9:30 to 10 P.M.; ABC) could be a jewel of the new season if producer Jay Tarses isn't too preoccupied with the "in hiatus" *Molly Dodd.*

Terence Knox and Ramon Franco in CBS's Tour of Duty.

Lisa Bonet left *The Cosby Show* to make a dirty movie in which she got her throat cut, but now she's back at the Atlanta college all the Huxtables went to, in **A Different World** (Thursdays; 8:30 to 9 P.M.; NBC).

In **Full House** (Fridays; 8 to 8:30 P.M.; ABC), John Posey is a widower who can't seem to raise his three small daughters without the help of a rock-and-roll show-off and a stand-up comedian.

Daniel Hugh Kelly marries Elizabeth Pena on **I Married Dora** (Fridays; 8:30 to 9 P.M.; ABC) because he needs her to take care of his kids and the immigration authorities are about to deport her.

Tim Reid, who used to help out the Simon brothers when he was a San Diego cop, is a Massachusetts college professor this time around, and in **Frank's Place** (Saturdays; 8 to 8:30 P.M.; CBS), he inherits a Creole-style New Orleans restaurant and an extended family.

Hill Street's Bruce Weitz is a New York sportswriter who can't meet his deadlines or his girlfriends because of his live-in mother in NBC's **Mama's Boy** (day and time to be announced).

Dennis Weaver as **Buck James** (Sundays; 10 to 11 P.M.; ABC) is a whiz-bang surgeon at a Texas trauma center who keeps his patients in stitches, but his estranged wife and needy children are unamused.

Paul Reiser, a yup-scale financial adviser, and Greg Evigan, a downwardly mobile avant-garde artist, were best buddies until they fell in love with the same woman thirteen years ago. Now she's dead, they have twelve-year-old Staci Love on their hands, and neither knows who's her father on **Who's Dad?** (Sundays; 8:30 to 9 P.M.; NBC).

STRANGERS IN A STRANGE LAND

Tour of Duty (THURSDAYS; 8 to 9 P.M.; CBS) will answer the question of

Photograph, top: Paul Drinkwater.

whether television is ready for *Platoon.* This is Vietnam in the late sixties, but without drugs and scatology.

Ron Perlman looks just awful, but he's really one of nature's noble men-beasts. He lives in a labyrinth underneath New York in **Beauty and the Beast** (Fridays; 8 to 9 P.M.; CBS), the adopted monster of Roy Doltrice. He's also in platonic love with above-ground beauty Linda Hamilton, yet another intrepid crime-stopper.

When Captain Justice leaves the world of comic books and enters the human dimension, he's got problems. Nobody believes in him anymore, and he's lost his superpowers. Jim Turner is the Captain in **Once a Hero** (Saturdays; 8 to 9 P.M.; ABC), Milo O'Shea the cartoonist who invented him.

Dolly (Sundays; 9 to 10 P.M.; ABC) is a Dolly Parton variety hour. If she's old enough to have her own theme park, she's old enough to do whatever she wants on the network of her choice.

William Conrad, D.A., in Jake and the Fatman, *on CBS.*

THE PLAGUE

MADE-FOR-TV MOVIES in the general category of disease-of-the-month.

NBC: **Eye on the Sparrow,** with Mare Winningham, about blindness; **72 Hours,** with Nancy McKeon and Valerie Harper, about schizophrenia; **Secret Passions,** with Susan Lucci, about demonic possession; and **Right to Die,** with Raquel Welch.

ABC: **Bluffing It,** with Dennis Weaver, about adult illiteracy; **Mercury Morris,** about football and drug addiction; and **Holy Wars,** about television preachers.

CBS: **The Trial,** with Ron Leibman and Sam Waterston, about terrorists.

MY BRILLIANT CAREER

MADE-FOR-NBC MINI-series: **Poor Little Rich Girl,** with Farrah Fawcett as Barbara Hutton; **The Ballad of Mary Phagan,** with Robert Prosky and Jack Lemmon; **Gore Vidal's Lincoln.**

Made-for-ABC: **Napoleon and Josephine: A Love Story,** with Armand Assante and Jacqueline Bisset; **Elvis and Me** (Priscilla); **Onassis.**

Made-for-CBS: **The Frank Sinatra Story,** as told to his daughter Tina; and **Conquistador,** Cortés and Montezuma, again.

GREAT EXPECTATIONS

The Women of Brewster Place, an "ABC Theater" presentation based on the superb Gloria Naylor novel, looks at the lives of seven black women in a 1950s Chicago ghetto—with Oprah Winfrey. Also on ABC, Robert Altman will direct another Harold Pinter play, **The Room. The Final Days** dramatizes the Woodward-Bernstein account of Nixon in the bunker and Kissinger shining his shoes. And Marlo Thomas returns with **Free to Be the Family,** a sequel to 1974's wonderful *Free to Be You and Me.*

Dolly Parton brings Dolly, *a variety show, to ABC.*

Pierce Brosnan, late of *Remington Steele,* could be fun in **James Clavell's Noble House** on NBC. Also, **Mario Puzo's The Fortunate Pilgrim,** with Sophia Loren and Edward James Olmos.

CBS has lined up a terrific cast for the six-hour mini-series version of Joseph Wambaugh's **Echoes in the Darkness,** about a Philadelphia Main Line murder case: Peter Boyle, Stockard Channing, Peter Coyote, Treat Williams, Zeljko Ivanek.

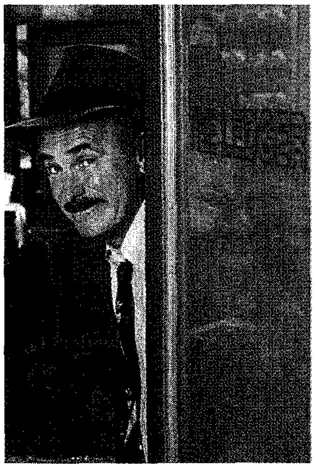
From the oil companies on PBS: Mobil's **Masterpiece Theatre** will bring us *Northanger Abbey;* Exxon's **Great Performances** promises Gershwin with Baryshnikov, Leonard Bernstein, Chita Rivera, and Tommy Tune, as well as **Tales From the Hollywood Hills,** dramatized stories by John O'Hara, F. Scott Fitzgerald, and Budd Schulberg.

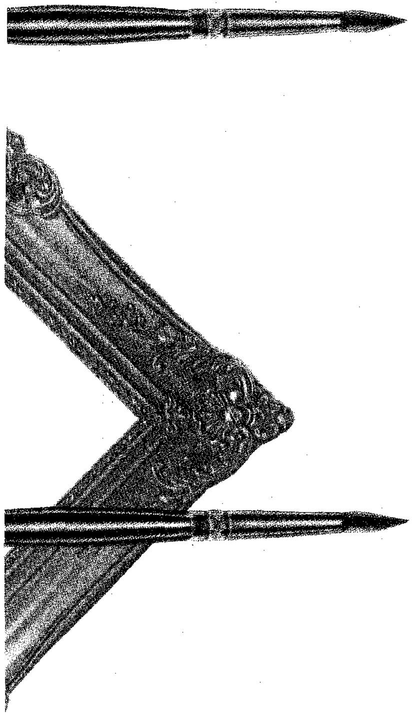
SENSE AND SENSIBILITY

ON PUBLIC TELEVISION, various sober inquiries, including the four-part **We the People,** with Peter Jennings looking at the Constitution; the six-part **Ring of Truth,** with MIT physicist Philip Morrison telling how science got where it is; the five-part **America by Design,** with architecture historian Spiro Kostof telling us why this country looks the way it does; and the four-part **First Eden,** with Sir David Attenborough being very Mediterranean-cultured.

Be sure to save these days on your calendar: October 18 launches something called **Trying Times,** a six-part series of half-hour comedies by the splendid likes of Beth Henley, Christopher Durang, and Spalding Gray. And October 28 is the night Bill Moyers is scheduled to explain what the Iran-*contra* hearings really meant, in **The Secret Government... The Constitution in Crisis.**

JOHN LEONARD


Dabney Coleman, sportswriter.



FRANK STELLA

BRINGS HIS SCULPTED PAINTINGS TO MOMA

AT THE CENTER OF FRANK STELLA'S STUDIO IS a pile of what must be every kind of paint container known to man. Bulk cardboard cartons hold powder-dry Day-Glo pigments—orange, red, phosphorescent yellow—that glow with uncanny luminosity, like condensed daylight. Strewn among them are a dozen or two Frusen Glädjé containers, gobs of old paint coagulating in their depths. The floor is a mass of drips, extending every which way, even onto the artist. "Everybody wants to buy Frank's shoes," his studio manager says, laughing.

Stella's studio occupies both levels of a nineteenth-century horse-auction barn spanning a block in the East Village. The cavernous top level, with its long, windowless expanses, lets him mount a double row of paintings in various fragmentary working stages. To call them "paintings" is to land in the midst of an argument. Stella insists that's what they are, and so they seem when they hang in a gallery. Some people claim they are sculpture. In his studio, they do seem startlingly physical: painted chunks of metal that might well have been carved out of an airplane wing with a cutting torch, then welded into a focused heap. But they are "paintings" because Stella has rested the last fifteen years of his career and much of his reputation on that claim. This leap into hyperspace—into not-quite-sculpture—is the subject of the retrospective that begins at the Museum of Modern Art on October 12.

Stella has already had one partial MOMA retrospective, in 1970, a rare double distinction. The first show addressed the decade that began in 1958–59 with the legendary Black paintings, orchestrations of loose black hand-painted stripes that announced the end of Abstract Expressionism and the beginning of the minimalist 1960s. (The Black paintings now circulate for $1 million and up.)

The Stella of the sixties was an intensely articulate defender of the formal, or material, presence of abstract art. One of his champions was, and is, William Rubin, now director of the Department of Painting and Sculpture, who put together Stella's show in 1970. The two met in the late fifties. "He came to my studio," Stella remembers, "and picked three paintings for his brother [Larry Rubin, director of Knoedler Gallery] to show. But I didn't really know him until the MOMA retrospective."

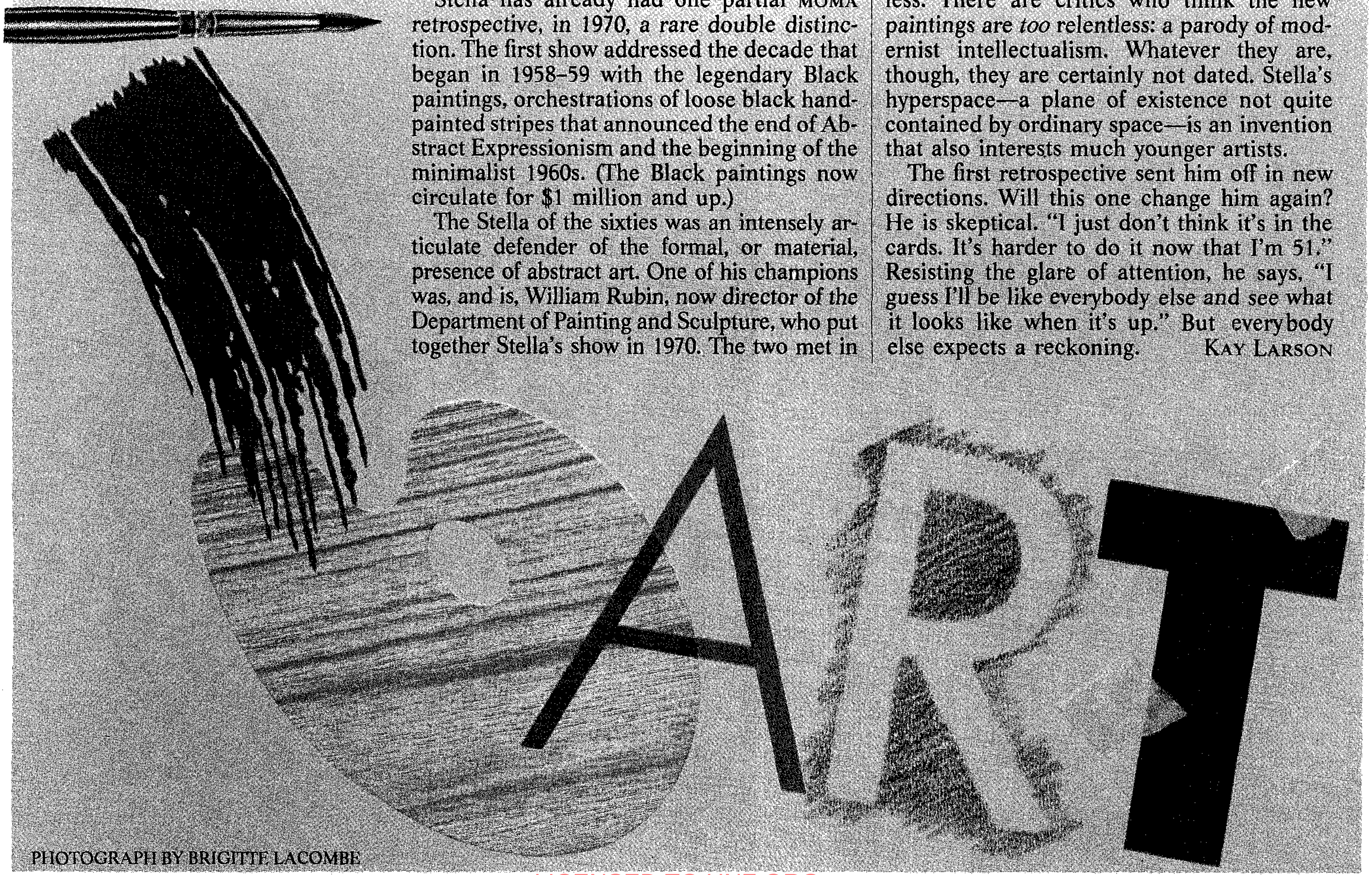
Rubin, who is only a little older than Stella, is a member of a generation still fighting to defend the philosophical and emotional importance of crusading modernism. Stella's show is in a sense a test case. Can strict abstraction continue to claim the upper hand in the midst of a tumultuous return to figurative painting? Regarding currently fashionable Neo-Geo—which is "figurative" in the sense that its images, or figures, are swiped from earlier art movements—Stella is guardedly sarcastic. "They paint with pussy feet," he says. "There is an art-school quality to it. The scale I find prim. But it's not for me to say."

Invited to give Harvard's Charles Eliot Norton Lectures in 1983–84, Stella revised all of art history around the deep literal or materialist space he found in Caravaggio's *The Conversion of Saint Paul.* His own "resolute and unabashed materialism" (in Rubin's words) now thrusts into three very emphatic dimensions. Lately, he has asked his foundry to cast aluminum and other metal parts from paper mock-ups. Sometimes etched, usually colored, the metal parts are joined into "paintings" often so heavy they need floor-to-ceiling metal armatures buried in the wall.

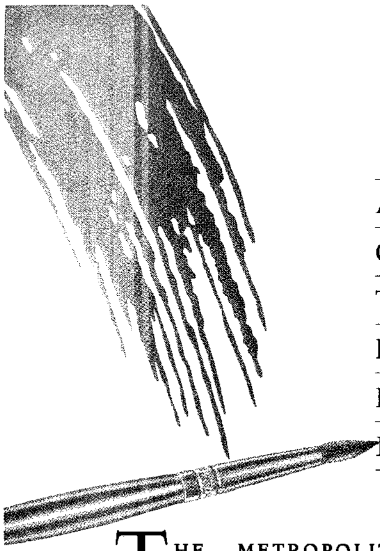
The "materialism" of these pieces is relentless. There are critics who think the new paintings are *too* relentless: a parody of modernist intellectualism. Whatever they are, though, they are certainly not dated. Stella's hyperspace—a plane of existence not quite contained by ordinary space—is an invention that also interests much younger artists.

The first retrospective sent him off in new directions. Will this one change him again? He is skeptical. "I just don't think it's in the cards. It's harder to do it now that I'm 51." Resisting the glare of attention, he says, "I guess I'll be like everybody else and see what it looks like when it's up." But everybody else expects a reckoning.

KAY LARSON



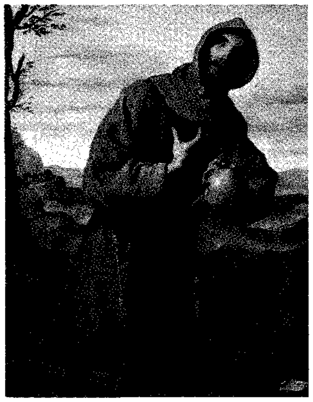
PHOTOGRAPH BY BRIGITTE LACOMBE



MARTYRS AND MONKS AT THE MET. CHARLES DEMUTH AT THE WHITNEY. ESKIMO IVORIES, CHINESE CALLIGRAPHY, AND CINDERELLA ALL OVER TOWN.

THE METROPOLITAN leads the pack this fall in the size and quality of its exhibitions. The highlights:

Nearly 400 years after the birth of **Francisco de Zurbarán**, the great Spanish Baroque painter of martyred saints and penitent monks gets his first major American retrospective,under the combined aegis of the Met and the Louvre. (September 22 through December 13.)



Zurbarán's Saint Francis.

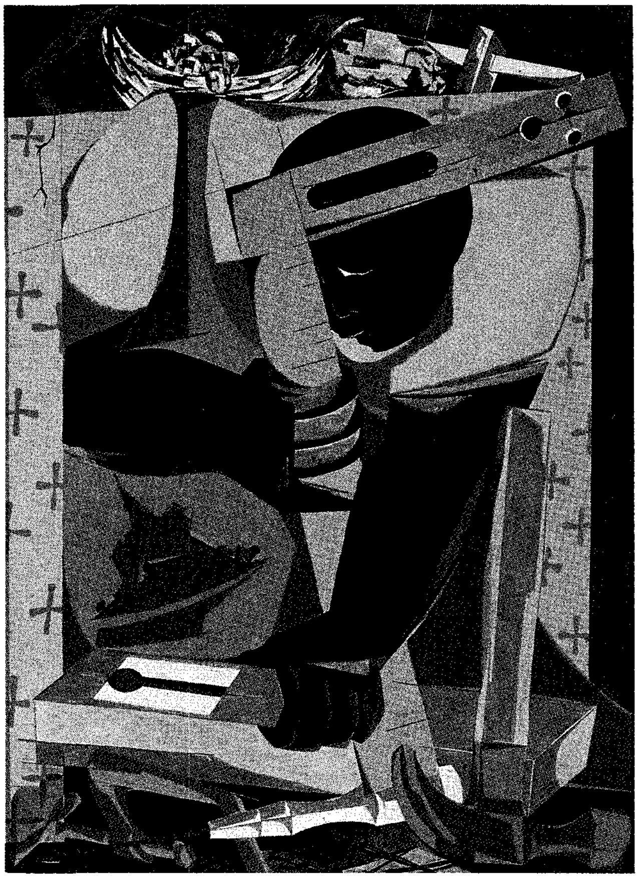
American landscape painters of a century ago fed the public's demand for spectacle—and go on feeding it. Frederick Church made a mint charging admission to his vast picture *Heart of the Andes*. The Metropolitan should do nearly as well with **"American Paradise: The World of the Hudson River School,"** the first penetrating look at a familiar Sublime since the National Gallery's show seven years ago. (Fifth Avenue at 82nd Street; October 4 through January 3, 1988.) **"The Age of Süleyman the Magnificent"** plunges into the sixteenth-century court life of the Ottoman Empire via a sultan known as a lawgiver and patron of the arts, owner of hundreds of staggeringly decorative objects. (October 4 through January 17, 1988.)

* * *

THE FALSE ACCUSATIONS leveled at Captain Alfred Dreyfus in 1894 thrust the French press into an adversarial role with the regime. The explosion of polemical writing, art, even the first docudrama films, is studied in **"The Dreyfus Affair: Art, Truth and Justice"** at the Jewish Museum. (1109 Fifth Avenue, at 92nd Street; through January 14, 1988.)

* * *

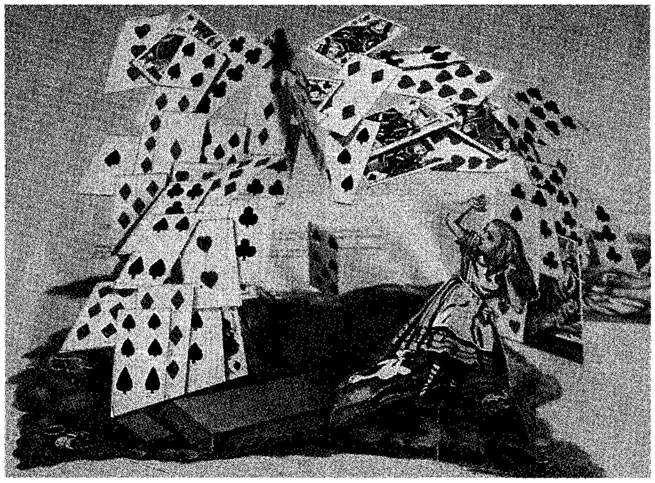
'**Morality Tales: History Painting in the 1980s,**" at the Grey Art Gallery, tracks the revival of grand Salon–style moral ambitions in the work of thirteen artists, including Mark Tansey, Leon Golub, Sue Coe, and Odd Nerdrum. The premise is fascinating; the outcome is anybody's guess. (33 Washington Place; September 15 through October 24.) Also, **"The Arts at Black Mountain College,"** the history of the experimental school that helped shape Abstract Expressionism and its aftermath. (November 3 through December 19.)



Jacob Lawrence's Cabinetmaker, *in Brooklyn.*

* * *

Ferdinand Hodler, A Swiss contemporary (roughly) of van Gogh, was a superb Alpine landscape painter. This side of his art, rather than his broodingly ambitious Symbolist allegories, is the focus of the show at the National Academy of Design. (1083 Fifth Avenue, at 89th Street; September 17 through November 15.)



Alice in Wonderland, at the Cooper-Hewitt.

* * *

SOME FRAMERS OF THE Constitution were also founders of the New-York Historical Society, and the society is returning the favor, on the eve of the Constitution's 200th anniversary, by displaying a section from the manuscript of *The Federalist*, James Madison's correspondence, portraits, newspapers, broadsides, and prints in **"Government by Choice: Inventing the United States Constitution."** (170 Central Park West, at 77th Street; September 17 through January 17, 1988.)

* * *

HALF A CENTURY AGO, influenced by Mexican muralist José Clemente Orozco, **Jacob Lawrence** decided to paint black history: Early images of Frederick Douglass and Harriet Tubman eventually gave way to a *Time* cover portrait of Jesse Jackson. The lifework of the WPA artist is summarized in this traveling show at the

Paintings: top, courtesy of Hirshhorn Museum and Sculpture Garden, Smithsonian Institution; left, lent by Plácido Arango Collection; bottom, courtesy of the Cooper-Hewitt Museum, the Smithsonian Institution's National Museum of Design.

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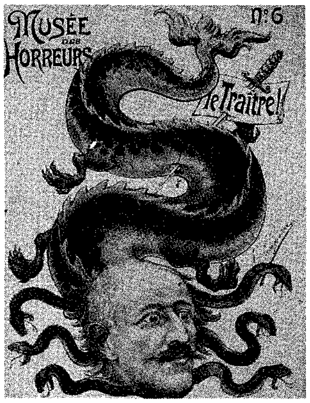
Brooklyn Museum. (200 Eastern Parkway; October 2 through November 30.)

◆

'IN THE BEGINNING WAS the Word"—but who wrote the line? There are 100 opening gambits to guess about in **"Know These Lines,"** at the Public Library, including "Tom!" (Mark Twain) and "A poem should be palpable and mute / As a globed fruit" (Archibald MacLeish). (Fifth Avenue and 42nd Street; October 2 through April 30, 1988.) Also, 25 paintings and watercolors by Constable, 20 by Turner, plus other art, manuscripts, and special events centering on **"William Wordsworth and the Age of English Romanticism."** (October 31 through January 2, 1988.)



Dreyfus as The Traitor.

◆

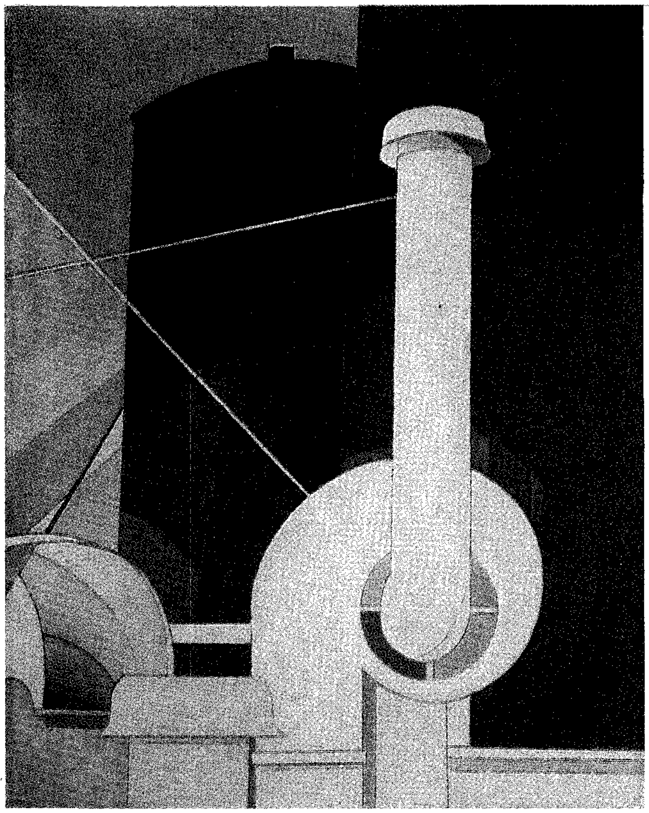
THE 90 DRAWINGS IN **"Raphael and His Circle"** come from major North American and English museums and private collections, and add up, in the words of the Pierpont Morgan Library, to "the first major loan exhibition in America" of chalk drawings, studies, and studies for tapestry cartoons by the divine entrepreneur and five of his students and followers. (29 East 36th Street; October 9 through January 3, 1988.)

◆

THE RAW FORCE OF THE carving in **"Ancient Eskimo Ivories of the Bering Strait"** will dispel more recent memories of Anchorage tourist shops. This is the real stuff, dating from the third century B.C. and beyond. For fans of the tyrannosaur and his relatives, **"Dinosaurs Past and Present"** takes a look at "dinosaur art," describing the guessing games scientists and artists play to give us those fabulous premammalian halls. (American Museum of Natural History, Central Park West at 79th Street; October 9 through January 3, 1988.)

◆

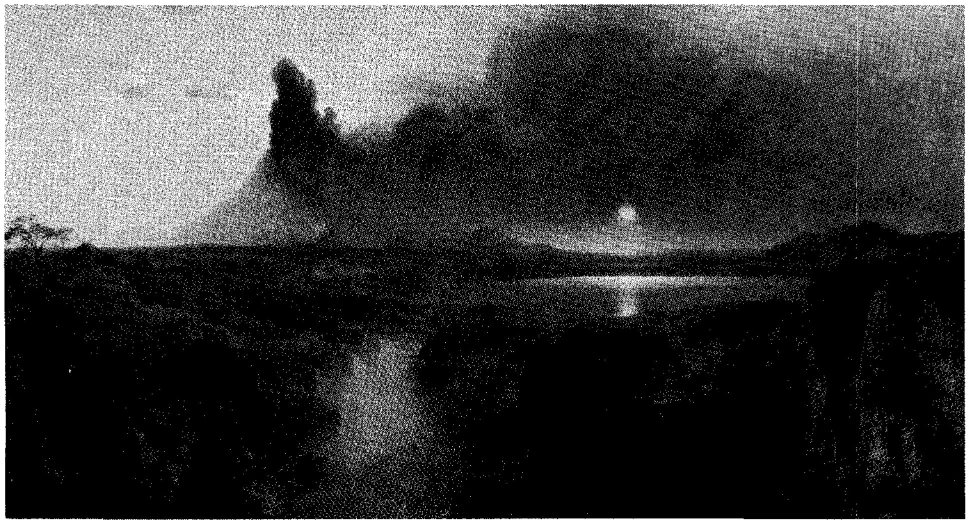
Charles Demuth WAS A neurotic Precisionist whose grain elevators and factories are the subject of the latest in curator Barbara Haskell's series of important revisionist exhibitions of American modernists. (Whitney Museum, Madison Avenue at 75th Street; October 15 through January 17, 1988.) Also, painter **Julian Schnabel** gets his best foot put forward in a show from the Whitechapel Art Gallery in London. (November 6 through January 10, 1988.)



Paquebot Paris, *by Charles Demuth, at the Whitney.*

◆

WISE AND AMUSED, SIX Chinese scholar-artists posed for a group portrait in 1652. The scroll, called *Venerable Friends,* will be the center of a tightly focused exhibit of the art and calligraphy these men created and collected. **"The Chinese Scholar's Studio: Artistic Life in the Late Ming Period"** attempts to explain the uses of 130-odd elegant and esoteric objects from the Shanghai Museum. (The Asia Society, 725 Park Avenue, at 70th Street; October 15 through January 3, 1988.)



Frederick Church's Cotopaxi, *coming to the Metropolitan.*

◆

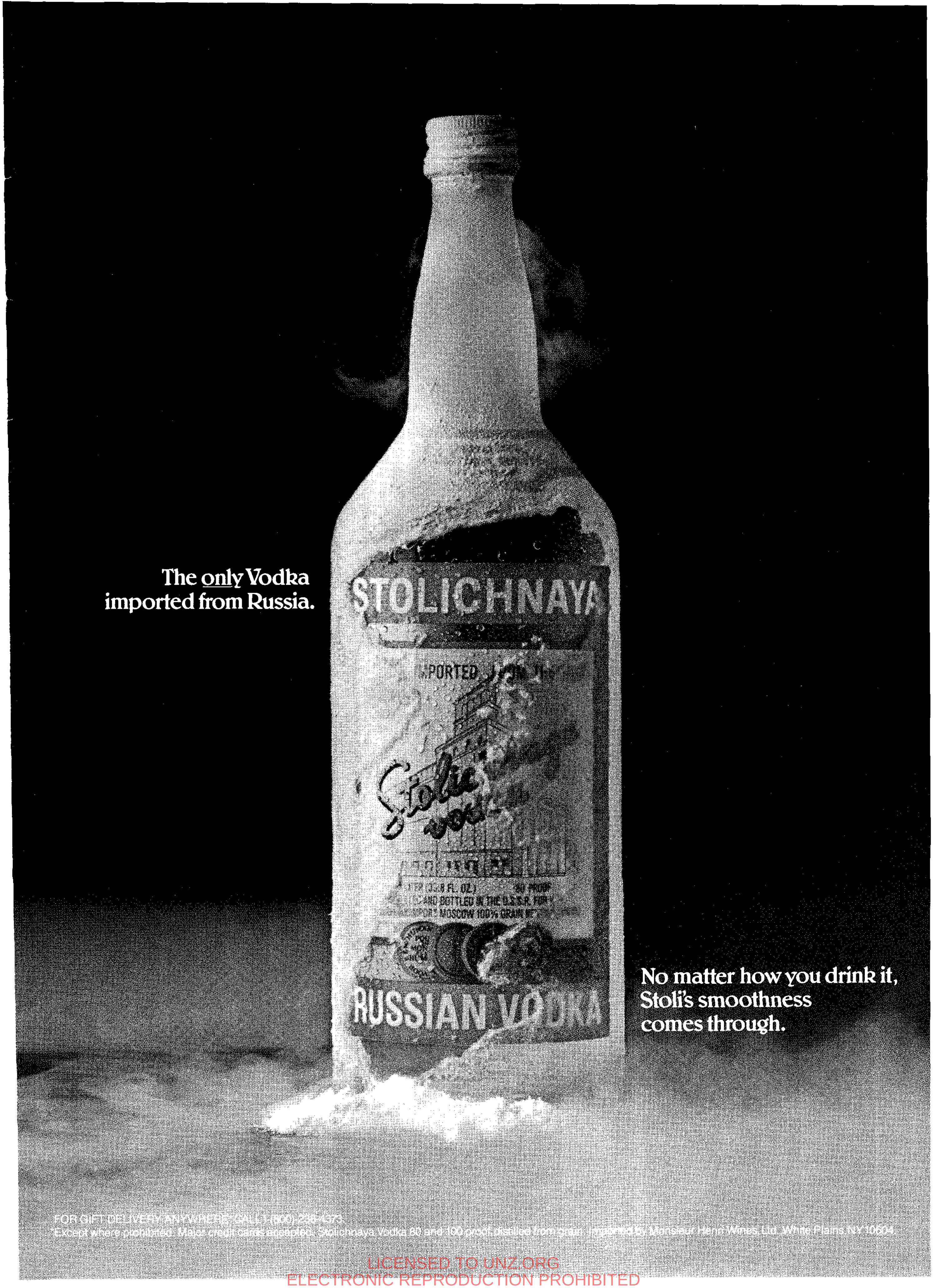
BEFORE DISNEY'S *Snow White,* Victorian children amused themselves with pop-up books of Cinderella and Little Red Riding Hood. Astronomers, physicians, and landscape architects amused their clients with transparent overlays. **"Surprise! Surprise! Pop-Up and Movable Books"** at the Cooper-Hewitt is pure fun in comic relief. Look for reprints in the museum shop. (Fifth Avenue at 91st Street; October 27 through February 21, 1988.)

◆

ANTIQUE QUILTS FROM the Museum of American Folk Art appear in a double show, **"Homage to the Quilt,"** with works by contemporary quilters, winners of the "Quilt National" competition, all at the American Craft Museum. (40 West 53rd Street; October 28 through January 10, 1988.)

KAY LARSON

Paintings: left, courtesy of the Jewish Museum; right, courtesy of Columbus Museum of Art, Ohio (gift of Ferdinand Howald); bottom, lent by the Detroit Institute of Arts.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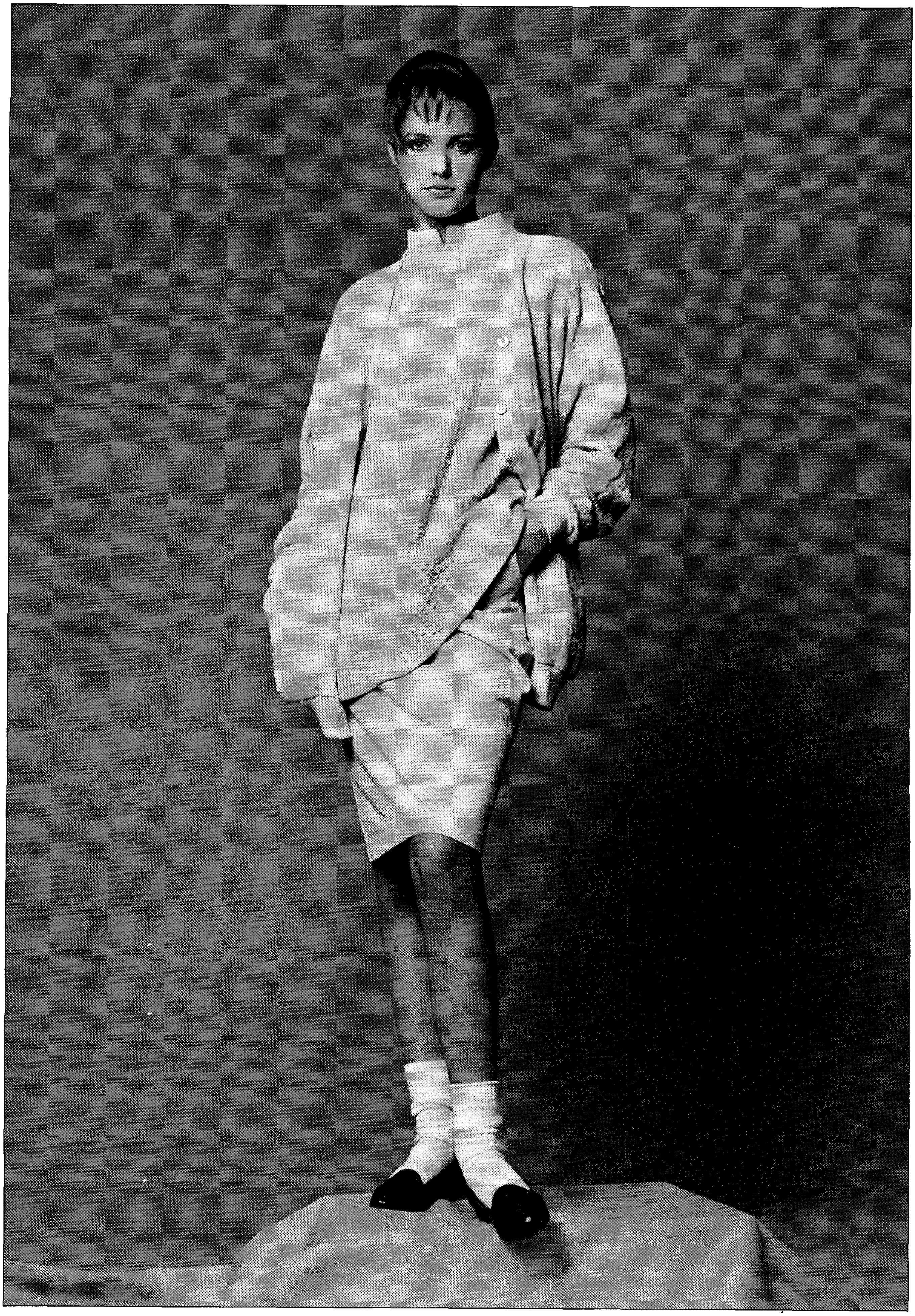

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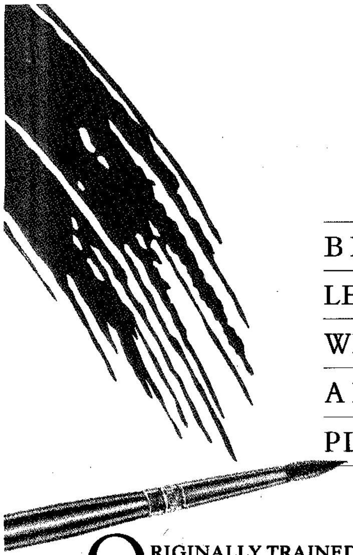
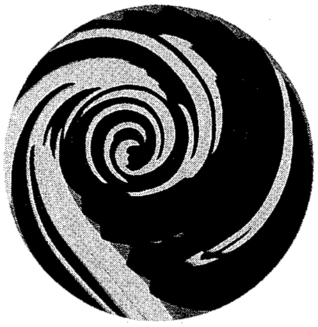


CARTIER-BRESSON WITHOUT LENSES AND ED RUSCHA WITHOUT WORDS. RICHARD SERRA IN TWO PLACES AT ONE TIME.

ORIGINALLY TRAINED AS a painter, **Henri Cartier-Bresson** studied with André Lhôte before taking up photography in the thirties. Since 1974, Cartier-Bresson has devoted himself increasingly to drawing and painting, and Arnold Herstand Gallery will display the results in a show related to the artist's exhibit at the Museum of Modern Art ("Photography," page 82). All the works are on paper—in ink, colored pencil, pastels, and tempera—and Cartier-Bresson's subjects include scenes from his window on the rue de Rivoli in Paris and around his summer home in Provence. (24 West 57th Street; through October 17.)



Rota, *by Jack Youngerman.*

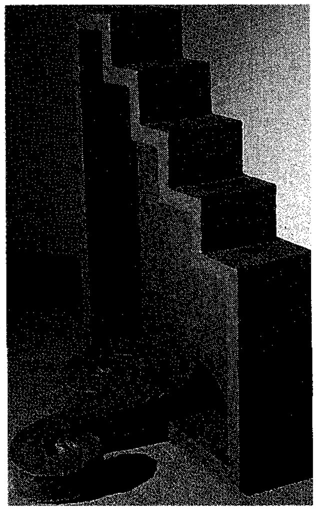
'PERGOLA/CONSERVATORY" is the title of **Dan Graham's** architectural installation at Marian Goodman Gallery. In this work, designed for the outdoors, two structures—the pergola, or vine-covered trellis, and the conservatory, or glass-covered greenhouse—merge to form a twenty-foot-long, open-sided, arched walkway with a glass ceiling. Inside, two-way mirrors rather than the expected transparent glass cover the ceiling. To simulate a natural setting, "Pergola/Conservatory"—which also supports climbing vines—will be set in a bed of sod. (24 West 57th Street; through October 3.)

* * *

WRITER DONALD BARTHELME has written the text for the catalogue accompanying **Sherrie Levine's** exhibition of work from the last three years, at Mary Boone Gallery. Levine has succeeded in making her "appropriations"—exact replicas of photographs by Walker Evans and Edward Weston, and paintings in the style of such recognized masters as de Kooning, Miró, Schiele, and Klee—a method of investigation rather than mere copies. On a broader scale, her recent work refers to entire movements in art history, and her new paintings combine Formalist grids with the fluorescent colors of Op Art. (417 West Broadway; through October 10.)

* * *

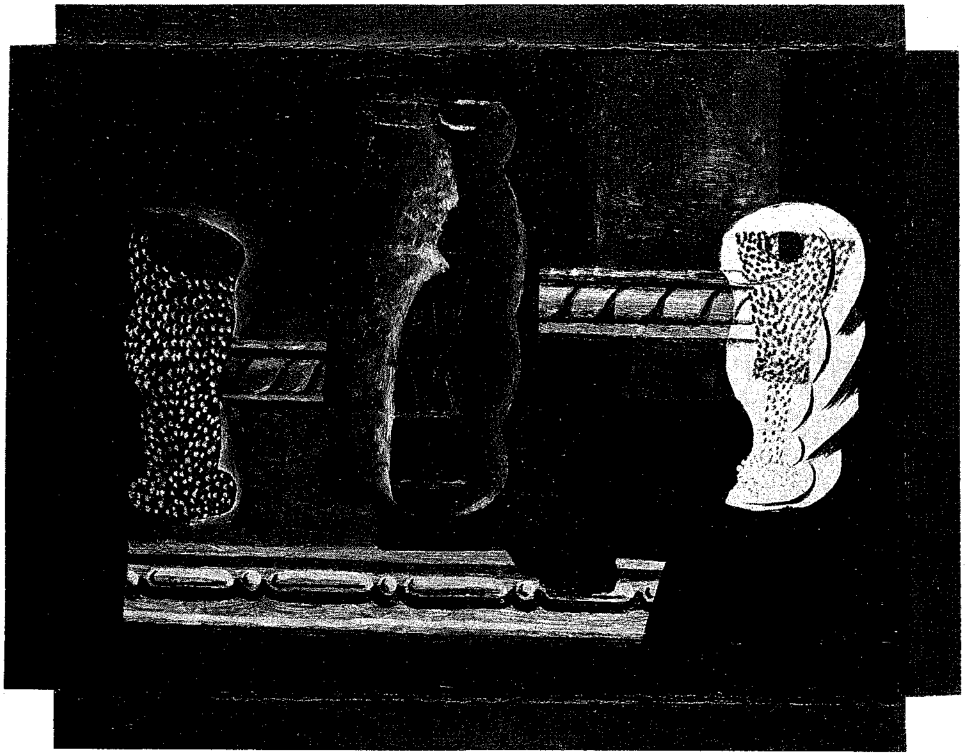
JUST THREE YEARS AGO, the art world was flooded with Neo-Expressionism, but **Peter Plagens,** a painter and art critic originally based in Los Angeles, pursued his own course, exploring Formalism in paintings that had strong figure-ground relationships, eccentric geometric compositions, and quirky color choices—from drab grays to bright primaries. "This is not easy painting," observed one critic of Plagens's last New York show, in 1984. Since then, Plagens has become a New Yorker, and Neo-Geo has supplanted Neo-Ex. Nevertheless, in an art climate that currently endorses a recycled version of Formalism (with the emphasis on style rather than content), Plagens's paintings remain difficult, and in a way that even he could not have anticipated—they don't look like imitations. Nancy Hoffman Gallery will exhibit his recent paintings and drawings through October 7. (429 West Broadway.)



Allington at Diane Brown.

* * *

TO RUN CONCURRENTLY with his retrospective at the Hirshhorn Museum, in Washington, D.C., Phyllis Kind Gallery will show Roger Brown's recent paintings, in which patterned visions of outer space, contemporary urban landscapes, art critics, and ancient ruins intertwine. Brown has even attached



Picasso's Glasses and Bottle, *at Jan Krugier.*

Painting, center: courtesy of Washburn Gallery.

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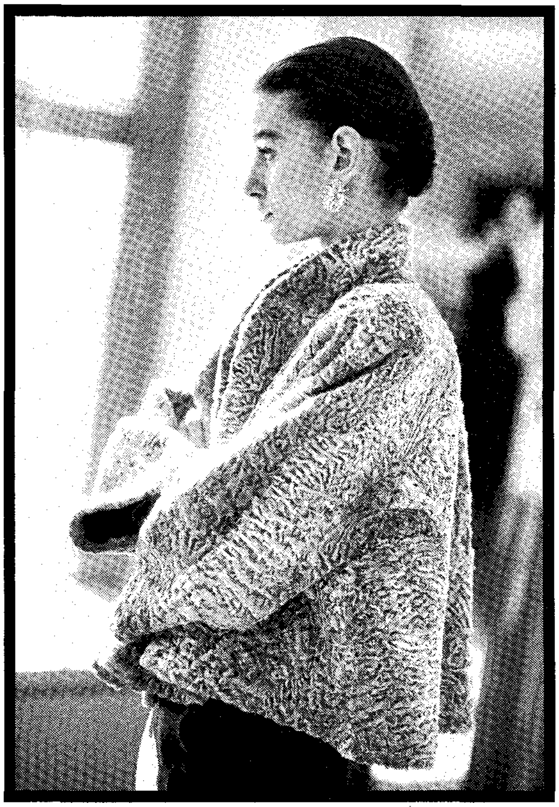

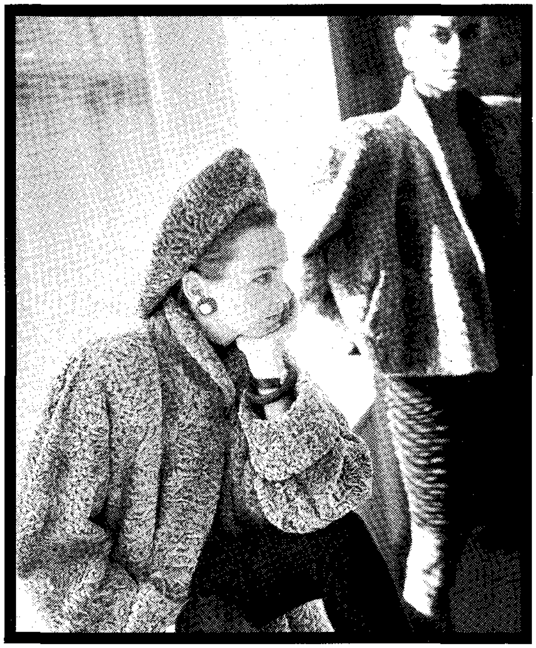

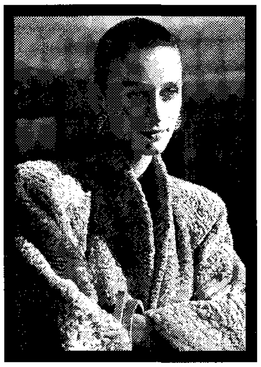

NATURAL GREY PERSIAN LAMB. PHOTO: A. ELGORT AD: ARNELL/BICKFORD

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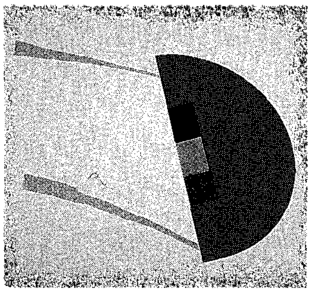
platforms to two of these paintings, on which he's placed stuffed animals—an antelope and a wolf. (136 Greene Street; through October 10.)

◆

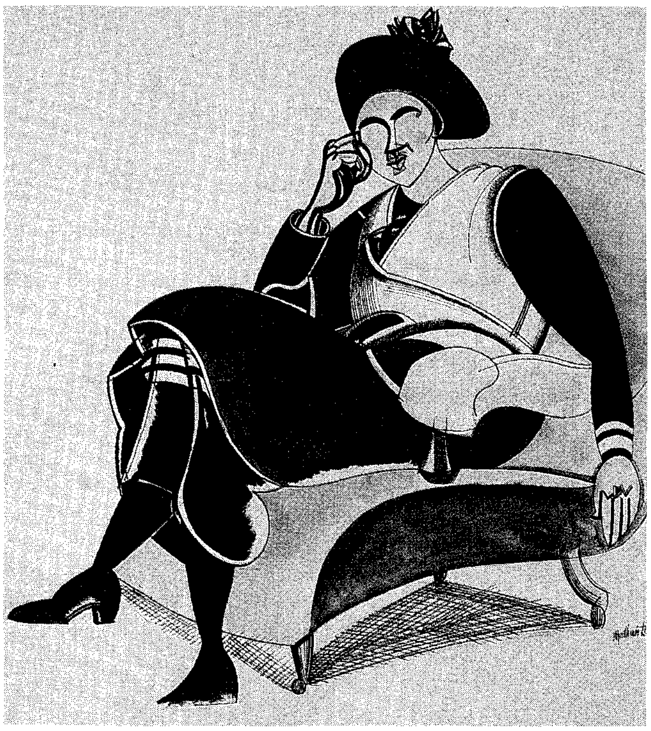
AFTER NINE YEARS ON 57th Street, Max Protetch Gallery has moved downtown, to the second floor of 560 Broadway, where its neighbors are the Wolff Gallery and Diane Brown (also a new arrival). All three galleries will start the fall season with shows devoted to sculpture: Protetch will inaugurate his space with an exhibition of new furniture pieces by **Scott Burton,** including an ebony "triangle" table, an ivory table, a wood settee of ash and white oak, and a pair of "parallelogram" chairs carved from Colonial red granite (through October 24). British sculptor **Edward Allington** will have the opening show at Diane Brown, exhibiting recent plaster sculptures that incorporate classical and architectural elements (October 9 through November 7). And Wolff will present new sculptures by **Joe Smith,** who arranges objects—such as a cement slab, a rock, and a pane of glass—to create mysterious relationships between them (September 17 through October 10). (560 Broadway, near Prince Street; second floor.)


Plagens at Nancy Hoffman.

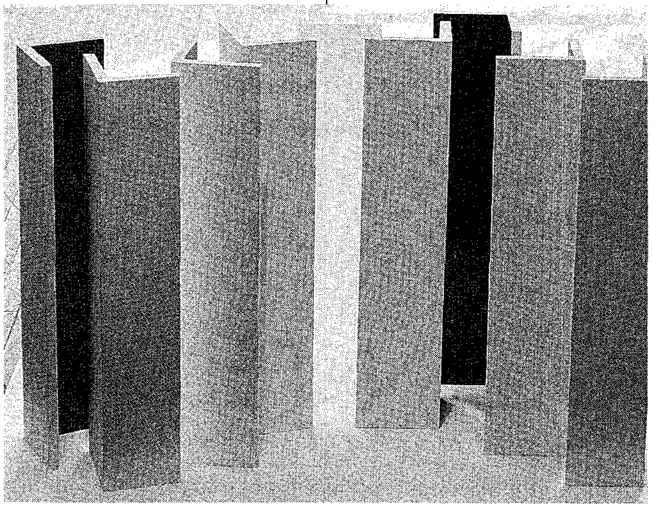
◆

Kenneth **Dewey** WAS only 38 when the plane he was piloting crashed near Orange, Connecticut, in 1972, but the multimedia artist had already become a legend to art insiders. Best known as an early pioneer of "happenings" and "events," Dewey was trained in the classical theater and also wrote plays. In 1963, he scandalized the Edinburgh Festival with an event that parodied the festival's offerings and included a nude performer in a wheelbarrow. In 1965, he founded New York's Action Theater, which mixed theater, film, and happenings. He was later named director of program development for the New York State Council on the Arts. Before he died, Dewey had laid the groundwork for his next happening, which was to involve an airplane. Franklin Furnace will present a retrospective of Dewey's work, including a bank of video monitors, photographs of events and happenings, and an installation that re-creates one of his staged happenings, with three dressed mannequins. Barbara Moore is the curator. (112 Franklin Street; September 17 through October 31.)

◆


Iris Barry Seated in an Armchair, *by Wyndham Lewis.*

TWO HIGHLY INDIVIDUAL artists will have shows at Sperone Westwater gallery this fall: The meteoric **Blinky Palermo** will be represented by twenty works made between 1967 and 1976, followed by an exhibition of recent paintings by **Susan Rothenberg.** Palermo was born Peter Schwarze in Leipzig in 1943, but he later took the name of the mafioso boxing promoter. Palermo studied under Joseph Beuys at the Düsseldorf Academy, where he also became friends with Sigmar Polke and Gerhard Richter , with whom he collaborated. Unlike many Beuys students, Palermo went on to develop his own coherent art—he challenged the accepted notion of painting by deliberately circumventing it, creating, instead, "Objects," *Stoffbilder* (paintings made from bolts of commercial fabric), and wall drawings. Palermo's career, like Kenneth Dewey's, was cut tragically short: He died in 1977 during a trip to the Maldives.


John Ferren's Construction in Wood *(1968).*

A single large horse was the central image in Susan Rothenberg's paintings in 1978 when she was one of the ten artists in the Whitney Museum's critically acclaimed "New Image Painting" exhibition. Since then, other, more abstracted images—a swan, a drifting sailboat, or a human figure—have emerged from the space once occupied by the horse. Her recent paintings deal with motion, but unlike Marcel Duchamp's *Nude Descending a Staircase,* or Eadweard Muybridge's time-lapse photographs, in which a single figure depicts movement, Rothenberg's entire canvases reverberate with it. And her new, vibrant palette only increases the action. (142 Greene Street; Palermo, September 18 through October 13; Rothenberg, October 17 through November 14.)

◆

THE FATE OF *Tilted Arc*—**Richard Serra**'s controversial public sculpture at 26 Federal Plaza—is still undecided, but his recent sculpture and drawings will be shown in a joint exhibition at Pace and Castelli galleries. At Pace, Serra will be represented by drawings and eight medium-scale "prop" pieces

Paintings: top right, courtesy of Hirschl & Adler Gallery; left, photograph by David Wynne.

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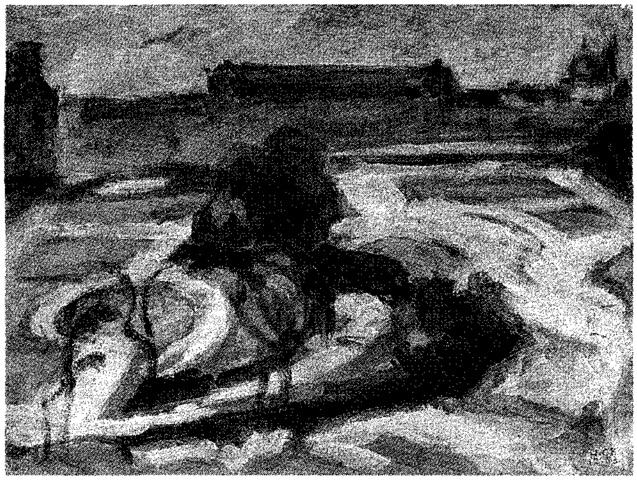


Cartier-Bresson's Tuileries et Orsay, *at Arnold Herstand.*

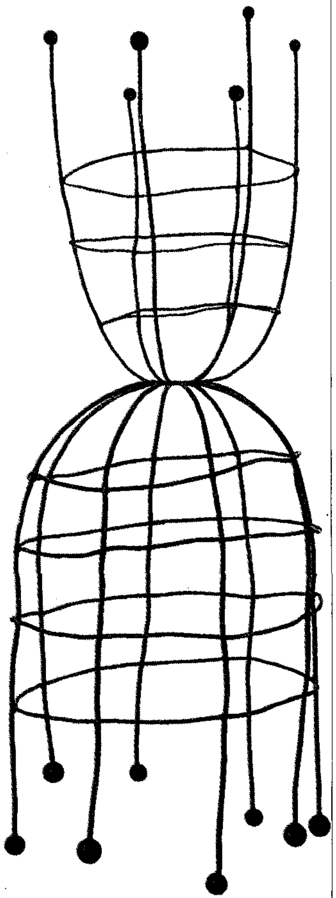
made of steel plates and beams, which he leans against walls or wedges into corners. Castelli will show three new, large-scale steel sculptures. Together, the galleries have published *Richard Serra Sculpture 1985–1987,* which features works from the upcoming exhibitions, as well as some never seen in America. (Pace, 32 East 57th Street, September 25 through October 24; Castelli, 142 Greene Street, September 26 through October 17.)

◆

Last year, **Jack Youngerman** was given a retrospective at the Guggenheim Museum; now the Washburn Gallery will show his recent paintings and pastel drawings. In Youngerman's paintings, shape takes priority over color and surface—he creates his abstract forms first, then selects the color that suits them best. As he told *Artforum* interviewer Barbara Rose, "Shapes demand their own colors. You can't put any color on any shape, particularly organic shapes." But, as Youngerman acknowledges, colors, like shapes, also have a mind of their own: "I might try out different combinations in color studies until the right one imposes itself." (41 East 57th Street; September 29 through October 24.)

◆

Though American abstractionist **John Ferren** was affiliated with the New York School, he never fully committed himself to any one group, which partially explains why *Art & Antiques* listed him as one of the 25 most undervalued American artists. Born in Oregon in 1905, Ferren grew up in California, where he studied sculpture and painting. During the thirties, he lived in Paris; his friends and important artistic influences included Picasso, Kandinsky, Miró, and Jean Hélion. Even Gertrude Stein, who was not particularly fond of pure abstraction, was a fan of Ferren's. In the early sixties, Ferren made his "Op Art" paintings inspired by Eastern mandalas—preceding the movement by several years. Shortly before his death, in 1970, he turned to sculpture, creating wood maquettes for outdoor pieces. Each work is composed of several vertical panels, arranged and painted in such a way that they throw light on each other. These will be shown, for the first time in twenty years, at Katharina Rich Perlow Gallery. (980 Madison Avenue, near 76th Street; October 8 through 30.)



Ubu, *by George Dudding.*

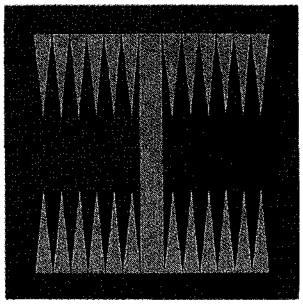
◆

Picasso's granddaughter Marina inherited approximately 20 percent of the artist's estate from her father, Paulo. These works—most of which have never been seen in the United States—will open the Jan Krugier Gallery, in an exhibition titled **"Pablo Picasso: Cubist Works From the Collection of Marina Picasso."** Paintings, drawings, collages, prints, and sketchbooks from Picasso's Cubist period (1907 to 1926) will be shown, including *Woman With Guitar, Head of a Woman,* and *Still Life With Guitar.* A 116-page catalogue will accompany the exhibition and feature an essay by art historian Pierre Daix. (41 East 57th Street; October 16 through December 19.)

◆

George Dudding's elegant, linear wall pieces are composed of thin brass-and-copper rods soldered together—from a distance they look weightless, almost like drawings. Natural brown and green patinas give these seemingly fragile sculptures a rustic quality; their shadows, cast on the gallery walls, resemble ancient farm implements. Dudding's first solo show opens October 22 at David Beitzel Gallery. (113 Greene Street; through November 28.)

While some artists are now making words the subject of their work, it's no surprise that California painter **Ed Ruscha,** who started it all, is taking them out. A master of deadpan humor, Ruscha is best known for his enigmatic renderings of empty, sunset-hued skyscapes, across which such words and phrases as "Hollywood," "Life," or "He Enjoys the Co. of Women" appear. In Ruscha's new black-and-white paintings, language is unnecessary: Solitary images of cacti and trees have taken its place, and it seems that Ruscha, who lives in the desert, decided to let his landscape speak for itself. At Robert Miller Gallery. (41 East 57th Street; November 3 through 28.)



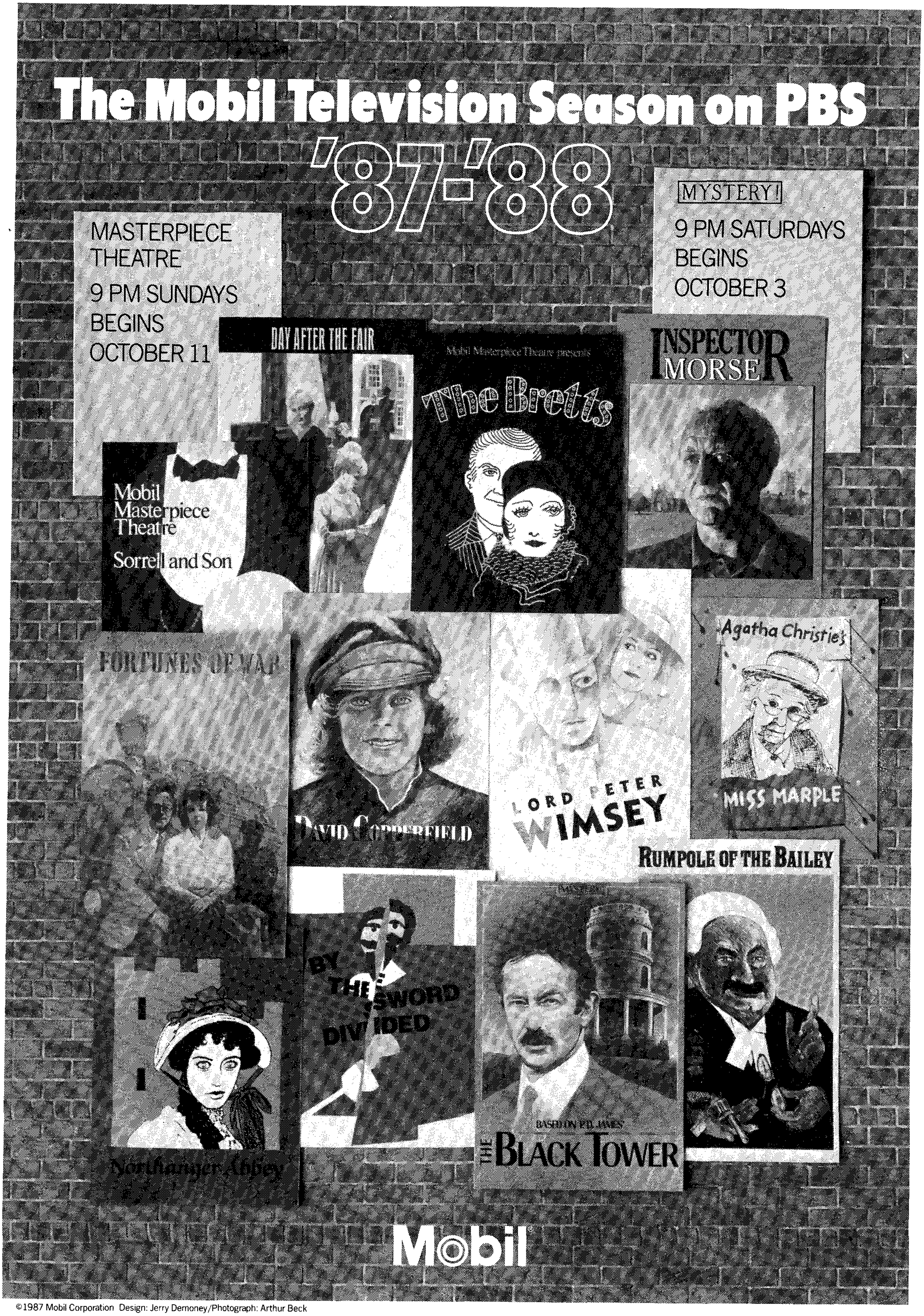
Sherrie Levine at Mary Boone.

◆

The Camden Town School, the Vorticists, the Bloomsbury group, and the Omega Workshops were the four major components of **British Modernist Art.** This ground-breaking movement flourished between 1905 and 1930 and synthesized elements of Impressionism and Post-Impressionism. Hirschl & Adler Galleries (in collaboration with Anthony d'Offay Gallery in London) will display works—paintings, drawings, sculpture, prints, and decorative arts—by artists associated with each group, including Vanessa Bell, Duncan Grant, Jacob Epstein, Roger Fry, Wyndham Lewis, Walter Sickert, David Bomberg, and others. (21 East 70th Street; November 14 through January 9, 1988.)

Edith Newhall

Painting, top left: photograph by David Plakke and Peter Jacobs.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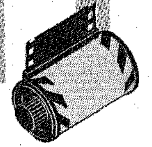
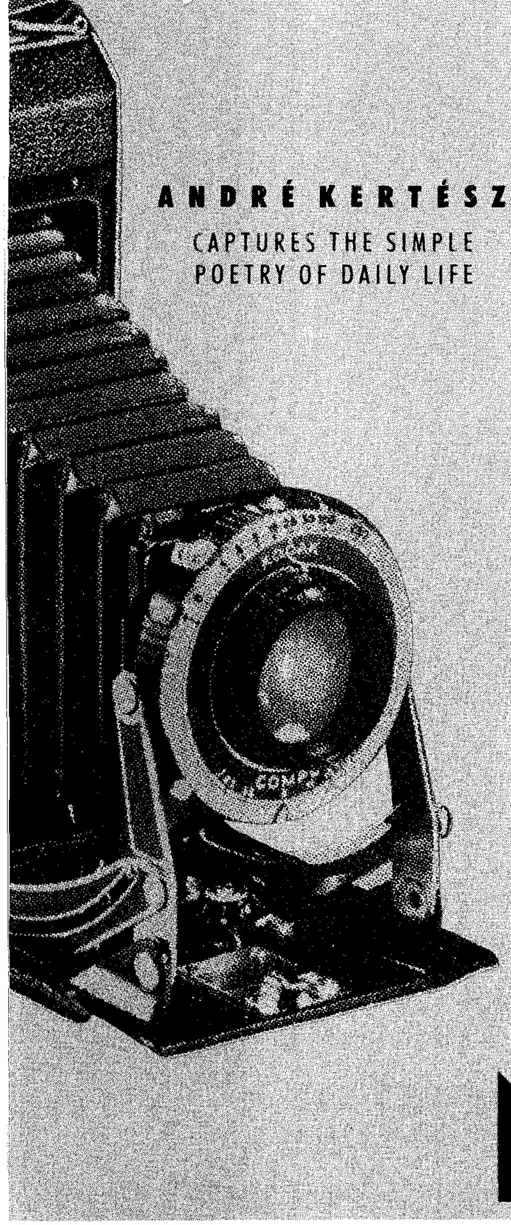


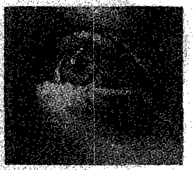
ANDRÉ KERTÉSZ

CAPTURES THE SIMPLE POETRY OF DAILY LIFE



IF DAILY LIFE WAS POETIC BEFORE ANDRÉ Kertész came along, few photographers seem to have noticed. When Kertész took his first photographs in Hungary in 1911, he virtually discovered the value of catnaps, afternoon conversations, blind musicians enraptured by song. His camera uncovered a lyrical world blooming at the dry center of reality.

In time, these modest moments became the natural territory of photography. Kertész taught Brassaï and influenced Cartier-Bresson and others, yet for years the world forgot to give him credit and he lived like a prophet without honor in someone else's country. The first full-scale retrospective in the New York area in over fifteen years, "André Kertész: Diary of Light, 1912–1985," will be on view at the midtown branch of the International Center of Photography (77 West 45th Street) from September 18 to November 7. Though the show has no vintage images, it does include little-known work like the distortions made 51 years after Kertész first looked at nudes rearranged in shapes of desire and distrust by a fun-house mirror.



Kertész never photographed the main event or the heroic emotion but remained a master of minor issues throughout his life. Wounded in World War I, he photographed everything but war itself: leave-taking, flirtation, soldiers at the latrine. In 1925, he left a job with the Budapest stock exchange, moved to Paris to pursue photography, and within a few years had helped establish a brand of subjective journalism. His eleven years in Paris were his happiest and most creative, but he remained an exile, taking pictures of deserted streets and views through windows into the secret lives of mannequins and statues.

In France, Kertész took night pictures when night was still a novelty on film, photographed movers and shakers who were then reinventing art, and mastered a subtle formalism that refused to be cold and inhumane, even when minuscule citizens were viewed from great heights. He learned to recognize the precise instant when a lone stroller woke the stone cityscape and make it sing on film, and he was one of the first to notice the unrehearsed surrealism of life at 1/250 of a second, when unrelated events collide and tremble with mystery. It was he who grasped the significance of the decisive moment long before Cartier-Bresson coined the term.

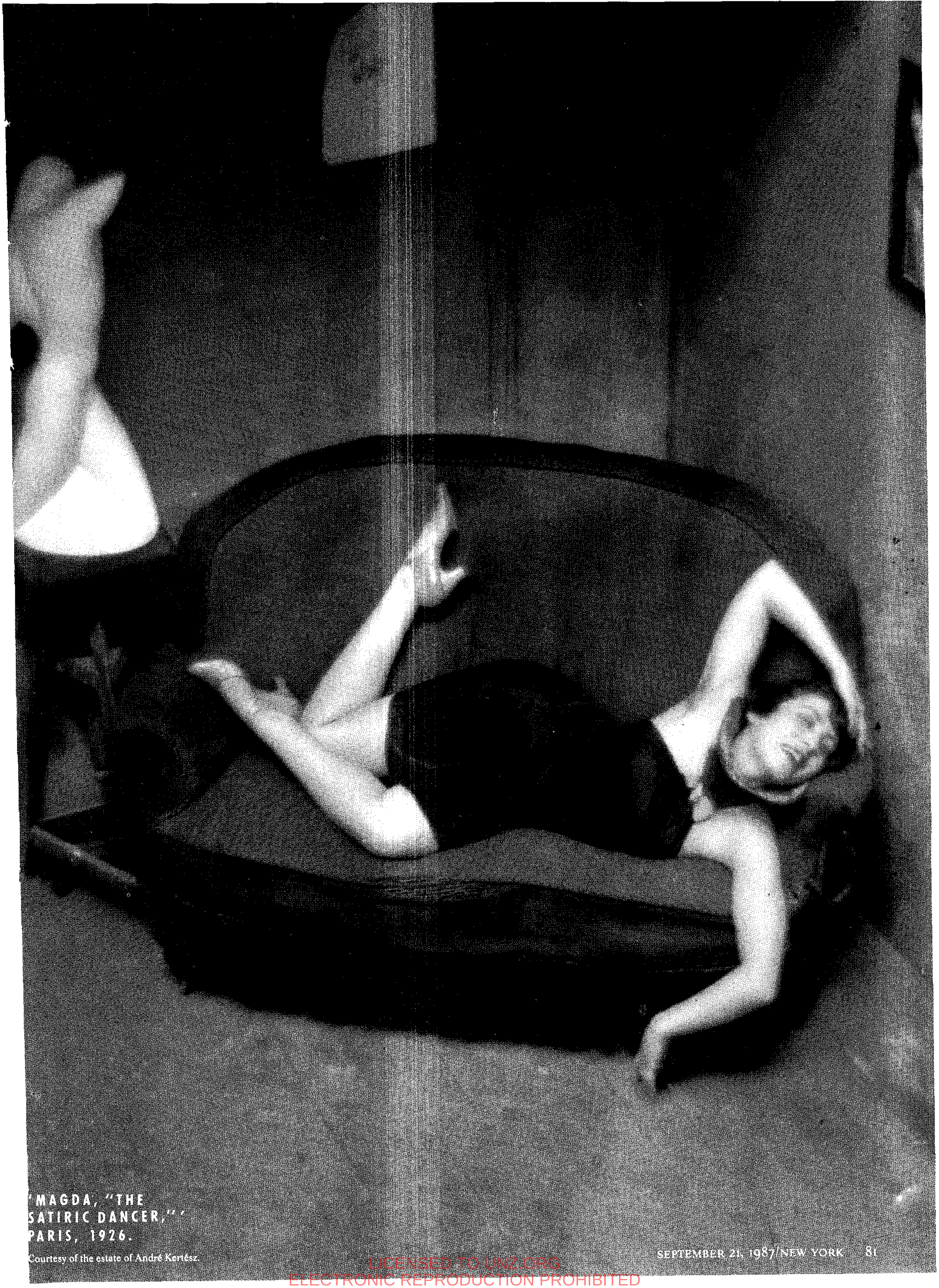
In 1936, Kertész went to New York on a year's contract and stayed, trapped by war and lack of money, the rest of his life. His photographs grew cooler, more distant, not always equal to his best early work. He was too European, perhaps too advanced; he said a *Life* editor told him that he talked too much with his pictures; a publisher advised him to "make it brutal."

Because he was an illegal alien, he could not photograph on the street during the war. Then from 1946 to 1962, he took more than 3,000 pictures of interiors for *House & Garden* on a contract he thought doomed him to years of wasted creativity. In 1957, he told a friend, "You're looking at a dead man."

The Museum of Modern Art rescued him with a one-man show in 1964. Within a few years, shows, books, and official honors followed, increasing ever more rapidly as he grew older. Kertész refused to be assuaged. Cornell Capa, director of the ICP, says Kertész had "an elephantine memory for insults." He hugged his bitterness and nourished his grudges, and while crowds shouted their admiration at last, he said only, "The celebration is too late." But the celebration still goes on, for he made us notice the texture of our own lives in the neglected moments of others. Weston Naef, now curator of photography at the J. Paul Getty Museum, once wrote, "When the history of modern photography in Europe is finally written, we shall find that André Kertész is a little like Christopher Columbus, who discovered a new world that, in the end, was named for someone else."

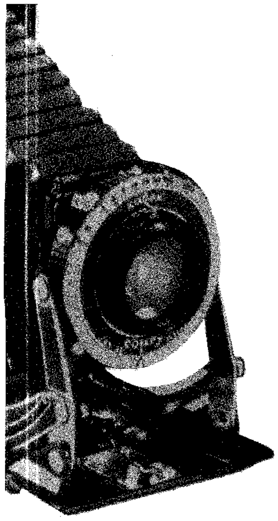
The exhibition is made possible by the Samuel & May Rudin Foundation, Olympus Corporation, and Pacific Press Service.

VICKI GOLDBERG



'MAGDA, "THE SATIRIC DANCER,"' PARIS, 1926.

Courtesy of the estate of André Kertész.



WESTON'S CENTURY, EVE ARNOLD'S MARILYN, AND HELEN LEVITT'S NEW YORK. WEGMAN GOES TO THE DOGS—AGAIN.

Edward Weston is probably best known for his studies of pure form—his peppers, shells, and nudes. Though his aesthetic was simple, his artistic development was not. The Metropolitan Museum of Art's "Edward Weston: A Centennial Retrospective" traces his career from the early landscapes through his pictorialist phase, his "transitional" period in Mexico, and his years as the master photographer of sculptural form. (Fifth Avenue at 82nd Street; through October 31.)

◆

Henri Cartier-Bresson once said he "craved to seize the whole essence, in the confines of a single photograph, of some situation that was in the process of unrolling itself." In the forties and fifties, he influenced a generation of photojournalists with his "decisive moments." But when Cartier-Bresson began making photographs, in 1932, he was guided by the rebellious spirit of Surrealism. Now these photos—blunter and less lyrical than his more familiar images—are for the first time the subject of a major museum show, "Henri Cartier-Bresson: The Early Work," at the Museum of Modern Art. (11 West 53rd Street; through November 29.)

◆

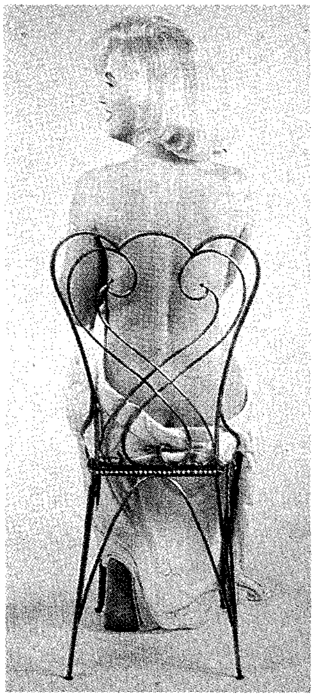
Harold Edgerton is the true scientist as artist. The principal inventor and perfecter of strobe-flash photography, Edgerton, now 84, saw that by controlling the light used to illuminate a subject—rather than adjusting the shutter speed—he could use a conventional camera to stop *fast* motion. Many of his pictures are now classics: *Birth of a Milk Drop,* made at 1/50,000 of a second, and *Bullet Splash,* shot at 1/1,000,000 of a second, which shows a bullet melting as it goes through sheet metal. (Sander Gallery, 51 Greene Street; September 20 through October 17.)

◆

Helen Levitt has been taking photographs on the streets of New York for more than 40 years. "She sees, trails, hunts, and seizes hold of those dances that ordinary people do on their own turf," a critic once wrote of the 69-year-old native New Yorker. Included in this 50-print retrospective at the Laurence Miller Gallery are vintage prints of pictures—never exhibited before—that Levitt, accompanied by Walker Evans, made on the subway. Levitt, who transformed the European street-photography aesthetic into an American idiom, is neither cynical nor romantic: Her art is not photojournalism, yet it presents the world as hard fact. (138 Spring Street; September 29 through November 7.)

◆

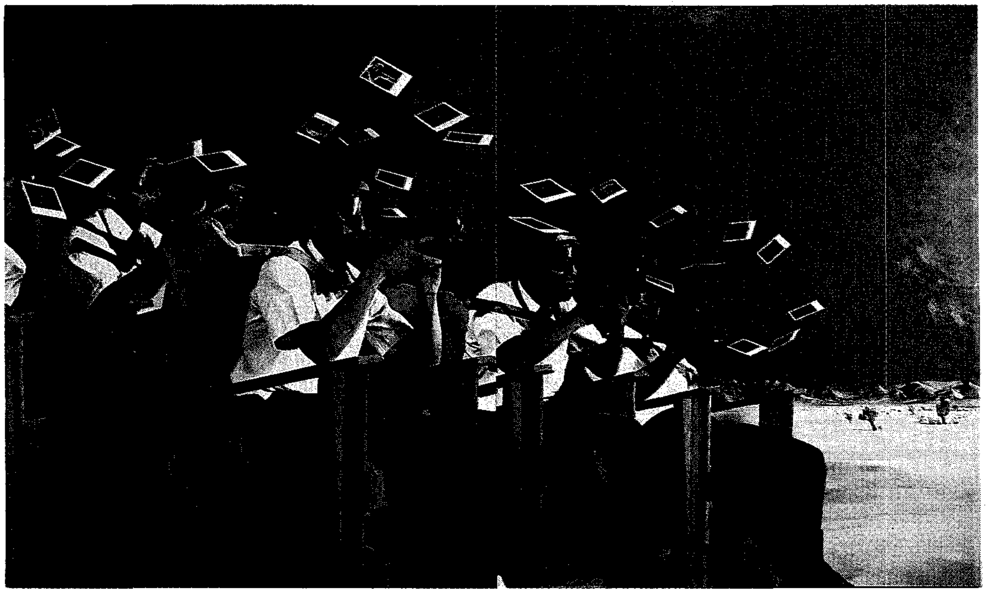
'I never knew anyone who even came close," writes **Eve Arnold** of Marilyn Monroe, "in natural ability to use both photographer and still camera." And Arnold should know: She photographed Marilyn six times—one shoot lasted two hours, another two months—from the early 1950s until shortly before the legend's death, in 1962. Most of these pictures (which also appear in a new book from Alfred A. Knopf) have never been seen, and many show a different Marilyn: having a tête-à-tête with Arthur Miller on the set of *The Misfits;* applying her own makeup before giving a speech in rural Illinois; reading *Ulysses* in a deserted Long Island playground. (Castelli Graphics, 4 East 77th Street; October 15 through November.)



Monroe, viewed by Eve Arnold.

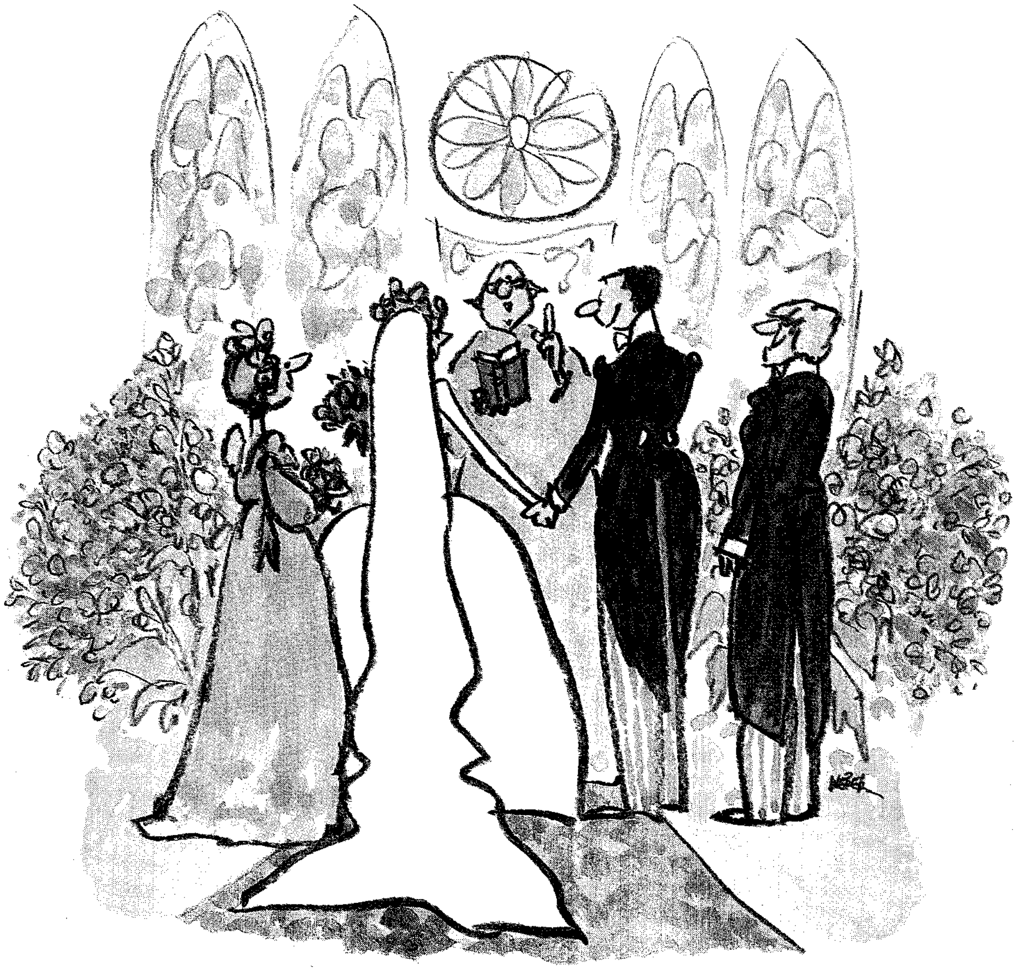
◆

For the third year in a row, the Museum of Modern Art is showing **"New Photography,"** works by lesser-known contemporary artists. Paul Graham's color pictures document the pain and boredom of unemployment in the British welfare state. Thomas Roma, a Yale professor and Brooklyn native, has been visiting Sicily for the last five years; his black-and-white pictures describe an ancient island culture little changed by the modern world. And Barbara Norfleet, a Harvard social scientist, has created colorful and bizarre confrontations between nature and civilization: She's lured ani-



Nagatani and Tracey's Alamogordo Blues *(1986).*

Photographs: right, © Eve Arnold; bottom, courtesy of Jayne H. Baum Gallery.



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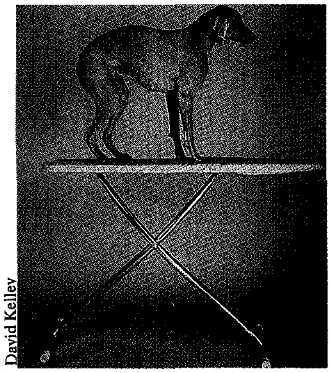
mals (wild and domestic) to carefully arranged nighttime settings of objects like books, shoes, and cars—and then surprised them with the camera's flash. (11 West 53rd Street; October 15 through January 5, 1988.)

* * *

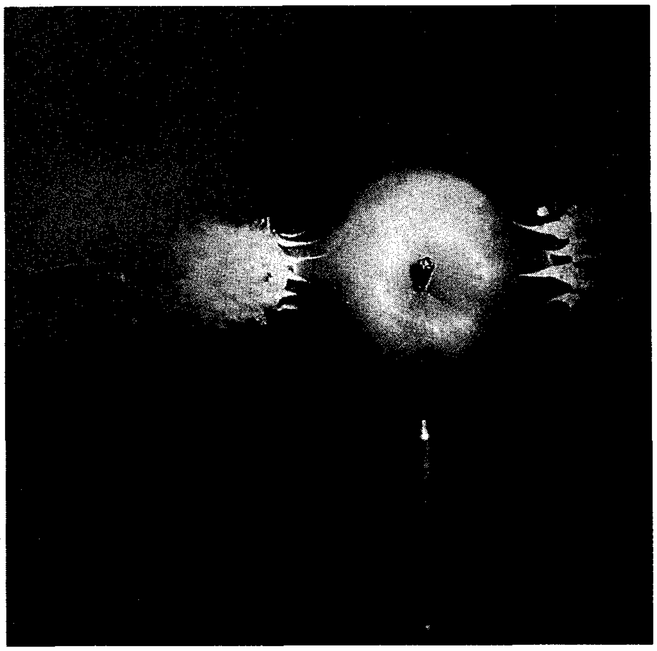
‘WHERE ARE ALL THE great women artists?” is a question rarely heard in the photography world. That's because from the very beginning women have played an important role in the medium's development, and their styles and contributions have been varied. Julia Margaret Cameron's heroic portraits of Tennyson and Longfellow are as different as can be from the industrial studies Margaret Bourke-White began making with the first issue of *Fortune*. Both women's work—along with that of Dorothea Lange, Doris Villman, Anne Bridgman, and others—will be in **“Vintage Women,”** at Photocollect. (740 West End Avenue, near 96th Street; October 17 through November 7.)



David Kelley

Wegman's Fay on Board *(1987).*

CLARENCE WHITE, A founding member of the Photo-Secession, was discovered by Alfred Stieglitz, who published White's pictorial photographs in *Camera Work*. While Stieglitz later advocated “straight” photography over pictorialism, White never wavered from making carefully controlled compositions marked by the skillful manipulation of lighting effects. His platinum prints and photogravures at Photofind Gallery offer proof of a style that, as one critic wrote, “at its inception was unique in photography.” (138 Spring Street; October 21 through November 28.)



Harold Edgerton's .30 Bullet Piercing an Apple *(1964).*

* * *

JUST LIKE THE REST OF US, photographers seem to have *fun* when they use a Polaroid camera. Photographer **Patrick Nagatani** and painter **Andrée Tracey** have collaborated on a series of satirical assemblages—photographed with a large-format Polaroid—that show our consumer society clashing with the radioactive, nuclear world. Their work is not about the world as we know it—it's about circumstances beyond our control. (Jayne H. Baum Gallery, 109 Hudson Street; October 22 through November 28.)

* * *

WHEN POLAROID PHOTOGRAPHY was introduced in 1947, *Time* magazine thought the quality of the 50-second pictures was “certainly up to amateur standards.” Two years later, Polaroid recruited Ansel Adams as a consultant, beginning the company's long association with professional photographers and artists. (Arnold Newman, Robert Frank, Chuck Close, Robert Mapplethorpe, Andy Warhol, and Minor White have used Polaroid cameras.) Their work, and that of 52 other artists, is included in **“Legacy of Light,”** a historical survey of “instant photography” over the last 32 years. (International Center of Photography, 1130 Fifth Avenue, at 94th Street; November 20 through January 3, 1988.)

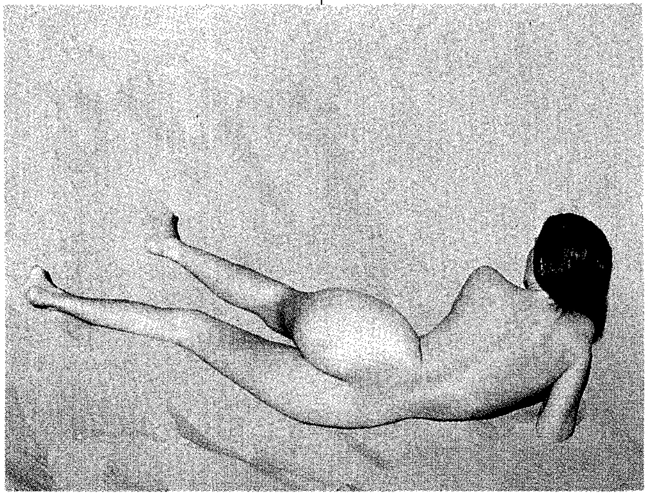
* * *

WHEN **William Wegman** bought a weimaraner in 1970, he named the puppy Man Ray, and he kept the dog with him at all times—even using Man Ray in his art. From 1978 to 1982, Wegman shot comic portraits of the dog in the 20-by-24-inch Polaroid format. Man Ray died in 1982, but now Wegman has a new weimaraner—Fay Ray—and he's started making comical pictures of *her:* standing on an ironing board, wearing roller skates, playing with dinosaurs. (Pace/MacGill, 11 East 57th Street; December 3 through January 16, 1988.)

* * *

ALSO NOTABLE: **Ian Miles** focuses on “The World's Most Beautiful Faces” at Nikon House (620 Fifth Avenue, at 49th Street; October 6 through 31).**“Photomontage in Spain: 1930 to the Present”** at Lieberman & Saul (155 Spring Street; October 6 through November 14); **“New Faces of the '80s: New Photographers/New Subjects”** (Staley-Wise, 177 Prince Street; October 9 through 31); **“A Visual History of Riverside Park”** (Arsenal Gallery, Central Park; October 13 through 31); a retrospective of photojournalist **Charles Harbutt's** work, including photographs from the Yucatán, at the Witkin Gallery (415 West Broadway; October 20 through November 28); photographs by **Eddie Adams, Alon Reininger, James Nachtwey,** and others in “Eyewitness: 30 Years of World Press Photo,” at the International Center of Photography (1130 Fifth Avenue, at 94th Street; October 30 through November 15); **“Stairways and Empty Chairs,”** vintage and contemporary pictures on that theme, at Ledel Gallery (168 Mercer Street; November 12 through February 28, 1988).

DANIEL SHAW



Nude, *from the Met's retrospective of Edward Weston's works.*

Photographs: top, © Harold Edgerton, 1987 (courtesy of Palm Press, Inc.); left, © William Wegman, 1987 (courtesy of Pace/MacGill Gallery); bottom, ©1981, Center for Creative Photography, Arizona Board of Regents.

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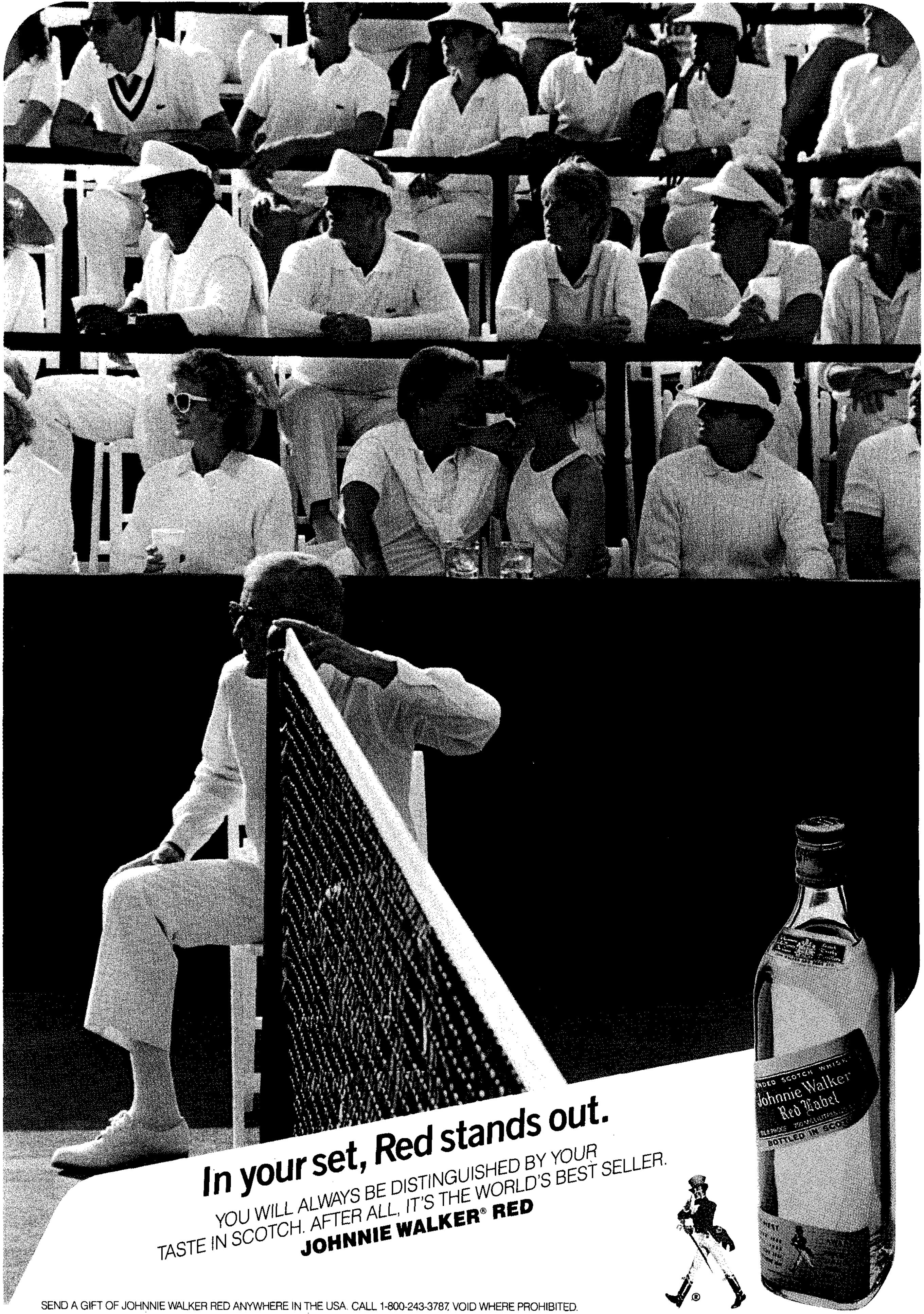
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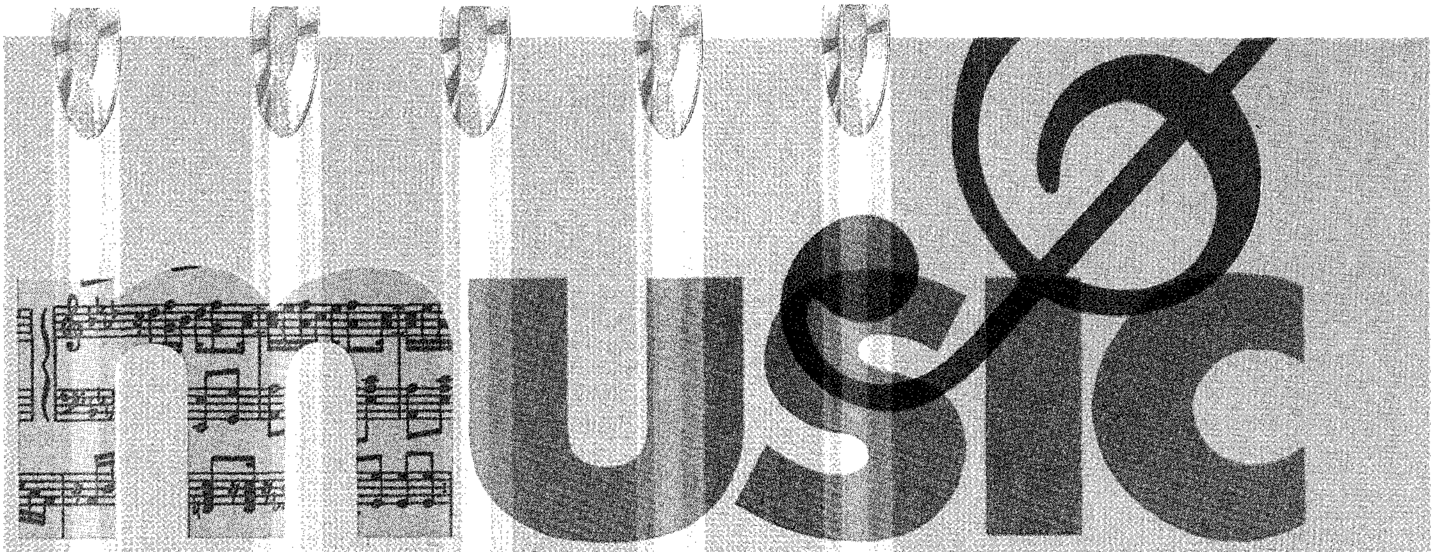


THE KRONOS QUARTET

CONJURES THE SOUNDS OF THE FUTURE AT ALICE TULLY HALL

"WE'RE NOT A STRING QUARTET, WE'RE A *quartet*—period." David Harrington, first violinist of the Kronos Quartet, insists on making the distinction, and he may have a point. The Kronos is certainly like no other string quartet, and audiences notice the differences even before the group begins to play.

As fashion-conscious as any rock band, the four players love to dress up, and this fall's New Wave outfits, streamlined basic black with a hint of Spanish bandit, are previewed in the adjoining photograph. Lighting effects, film projections, and other theatrical coups are now features of their concerts, which consist entirely of contemporary music. To the Kronos, most anything written before Bartók is prehistoric, and they leave the comforting strains of Mozart, Beethoven, and Schubert to others. Their appetite for the new is voracious, and they are continually on the lookout for fresh repertory, eagerly devouring everything from Elliott Carter and Philip Glass to Jimi Hendrix and Ornette Coleman. Just about the only conventional virtues these San Francisco–based musicians share with other major quartets are instrumental brilliance and musical sophistication. Even suspicious critics, once they get past the group's carefully cultivated mod image, agree that the Kronos is one of the best in the business.

And one of the most popular. Founded in 1973, this quirky quartet had an enthusiastic West Coast cult following right from the start, but few could have predicted that the fab four would be playing sold-out concerts all over the world in 1987, even in such bastions of musical conservatism as the Salzburg and Tanglewood Festivals, or that their Nonesuch recordings would be high on the classical charts. Even Lincoln Center has beckoned, and the Kronos will be playing three programs in Alice Tully Hall this season—on November 27, January 31, and May 20—a mini-festival of commissioned works by Cecil Taylor, Terry Riley, Ge Gan-ru, Kaija Saariaho, Mary Ellen Childs, and Reza Vali.

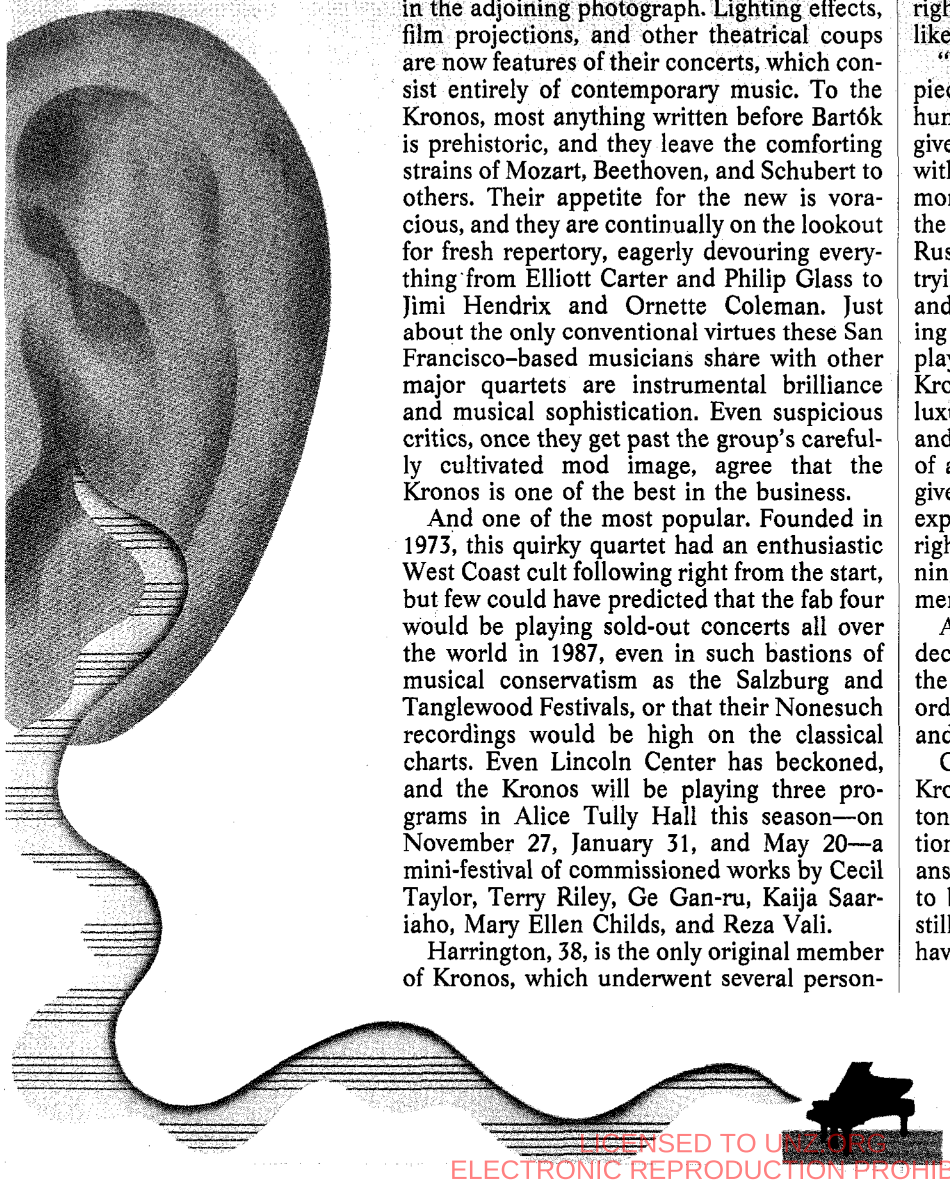
Harrington, 38, is the only original member of Kronos, which underwent several personnel changes before the current team assembled, in 1978. Although the musicians grew up and studied in different parts of the country—Harrington hails from Seattle; second violinist John Sherba, 32, from Milwaukee; violist Hank Dutt, 34, from Muscatine, Iowa; and cellist Joan Jeanrenaud, 31, from Memphis—they met and got the act together in the Bay Area. To an eastern sensibility, the Kronos's hip attitudes and across-the-board embrace of just about everything that's happening right now in contemporary music must seem like a very San Francisco kind of thing.

"We have an active repertory of about 400 pieces," says Harrington, "and we're always hunting down new stuff, especially when it gives us the opportunity of working directly with the composer. I'm very excited at the moment because we just received a score in the mail from Sofia Gubadulina, a fabulous Russian composer whose music we've been trying to get out of the Soviet Union for years, and it looks terrific. We're already rearranging our programs for next season so we can play it as often as possible." And since Kronos is in such demand, it can afford the luxury of changing its mind at the last minute and dictating terms. "For us, the overall shape of a program is crucial because we want to give audiences the most adventurous musical experience we're capable of. We assert the right of performers to compose our own evening of music—we'll turn down an engagement rather than be told what to do."

According to Harrington, every performing decision the quartet makes, from the cut of the clothes to the theatrical visuals and the order of the program, is designed to sharpen and intensify the musical experience.

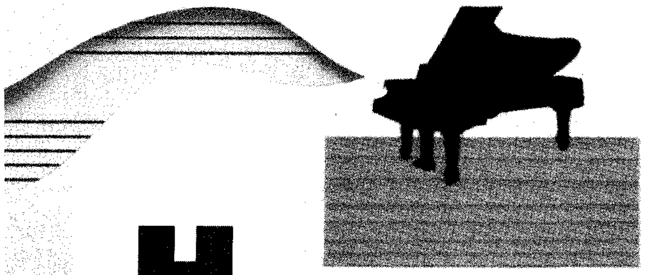
Obviously, no one is going to back the Kronos Quartet into a corner. Ask Harrington why the group persists in its unconventional ways and he will give you the straight answer: "Because the greatest concert is still to be played, the greatest piece of music is still to be written, and an audience is still to have its greatest musical experience."

PETER G. DAVIS



PHOTOGRAPH BY CHIP SIMONS

HANK DUTT,
JOAN JEANRENAUD,
JOHN SHERBA, AND
DAVID HARRINGTON.



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FALL FESTIVALS

A SIX-PROGRAM SALUTE to **Kurt Weill** at Merkin Concert Hall will be the new season's first festival, opening September 17 with two American premieres: the concert version of *Marie galante,* a 1934 music drama, and *Bastille Music,* written in 1927 for a Strindberg play. The second concert, September 20, will include the world premiere of *Ofrah's Lieder,* a 1916 cycle written for texts by Yehuda Halevi. The German singer Ute Lemper will make her American debut in an evening of Weill cabaret on September 26. The final program, September 30, will include a suite from *The Threepenny Opera,* Concerto for Violin and Winds, and *Vom Tod im Wald.* Naoko Tanaka and baritone Franz Mazura are the soloists.

Placido Domingo as Otello.

■

THE CONCERTS IN **Musica Sacra's Basically Bach Festival,** October 14 through 30, begin with Monteverdi's *Vespers;* Richard Westenburg will conduct the Musica Sacra Chorus, Orchestra, and the group's new Baroque Ensemble. As usual, the programs move from Alice Tully Hall to Central Presbyterian Church to Avery Fisher Hall.

☛

THE **Cathedral Thanksgiving Weekend Festival,** at the Cathedral of St. John the Divine, begins on the day itself, November 26, with an open sing of Beethoven's Ninth Symphony with soloists from the Metropolitan Opera. Friday's program stars Leroy Jenkins's group Sting in a program of jazz and American black classical music. On Saturday, the baritone Ben Holt, conductor Richard Vogt, and the Greenwich Choral Society and Orchestra will perform the New York premiere of Stephen Paulus's cantata *So Hallow'd Is the Time.* The Sunday-afternoon windup is by the Schubert Society—"Viola Plus!" The cathedral's **Bach Festival** begins September 19, and the program for September 27 will be the *Goldberg* Variations, played by harpsichordist Gerald Ranck.

EARLY OPENERS

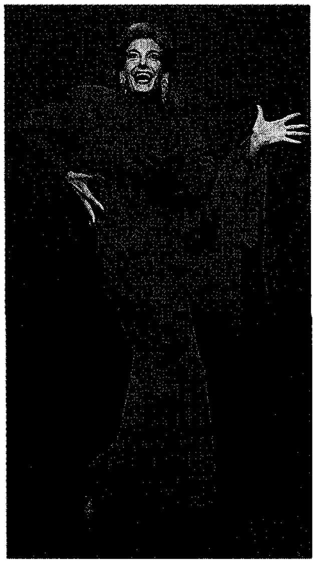
SIR COLIN DAVIS, THE **New York Philharmonic,** and Murray Perahia will perform in a gala concert at Avery Fisher September 15. On September 21, Placido Domingo, Kiri Te Kanawa, Renato Bruson, and James Levine will open the **Metropolitan Opera** season in Verdi's *Otello.* The Philharmonic's subscription series begins September 17, with Sir Colin conducting mezzo-soprano Anne Sofie Von Otter, Paul Plishka, Thomas Moser, Terry Cook, and the New York Choral Artists in Berlioz's *The Damnation of Faust.*

☛

Richard Goode WILL take on all the Beethoven Piano Sonatas, a season-long project, beginning September 20 at the 92nd Street Y (opening the Y's season) with a program that includes No. 17, the "Tempest."

☛

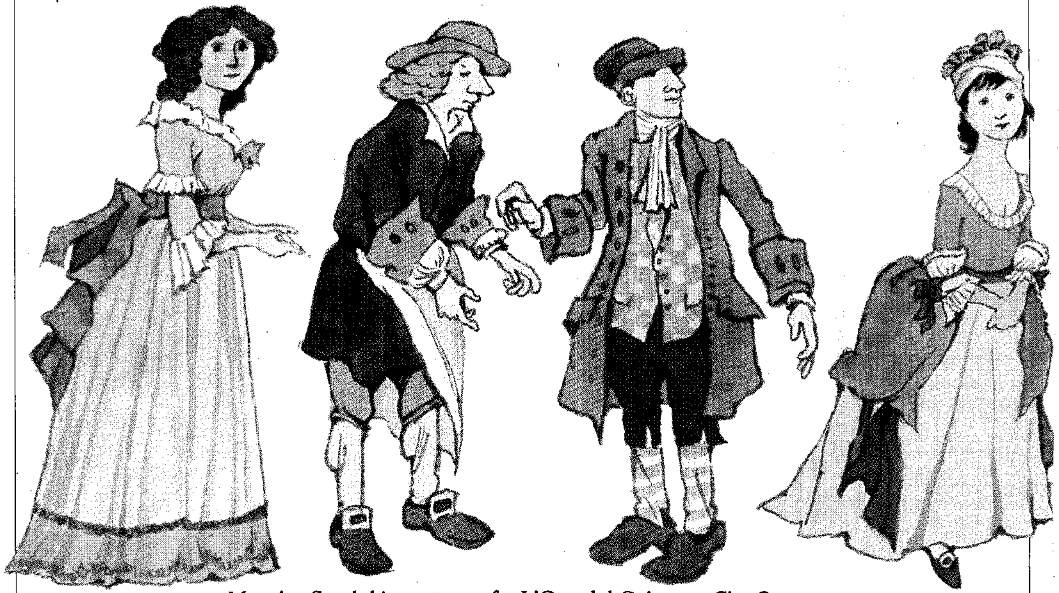
THE **Vienna Philharmonic** will inaugurate both **Carnegie Hall's** fall classical-music season and **Lincoln Center's Great Performers** lineup. September 24 at Carnegie and two days later at Avery Fisher, Leonard Bernstein will conduct Mozart's Symphony No. 29; his own Symphony No. 1, "Jeremiah," with the mezzo-soprano Christa Ludwig; and Sibelius's Symphony No. 5. Bernstein will also conduct a Mahler-Mozart program at Carnegie September 25.



Ute Lemper sings Kurt Weill.

ORCHESTRALLY SPEAKING

GARRICK OHLSSON, A Juilliard graduate, will perform with the **Juilliard**



Maurice Sendak's costumes for L'Oca del Cairo, *at City Opera.*

Photographs: left, James Heffernan; right, Jack Mitchell.

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MUSIC

Orchestra in its Avery Fisher opener, October 7, playing Rachmaninoff's Piano Concerto No. 3, with Otto-Werner Mueller conducting.

◆

LUKAS FOSS AND THE **Brooklyn Philharmonic** open their BAM season October 9 with a U.S. premiere—de Falla's ballet *Fuego Fatuo,* based on music by Chopin, commissioned by Diaghilev for his Ballet Russe, and only recently published. The idiosyncratic violinist Nadja Salerno-Sonnenberg will play the Mendelssohn Concerto on the same program.

◆

GERARD SCHWARZ AND THE **New York Chamber Symphony** open their main concert series at the 92nd Street Y October 10 with a "debuting" artist, the veteran violinist Nathan Milstein, returning to the Y after 25 years, as soloist in the Bruch Concerto in G minor. November 14, Andre Emelianoff will perform the world premiere of George Perle's Cello Concerto, and Mozart specialist Alicia de Larrocha will play the composer's Piano Concerto No. 25.

◆

THE **Central Philharmonic Orchestra of China** will be the first orchestra from the People's Republic to come to the United States, as part of Lincoln Center's Great Performers series at Avery Fisher. The conductor, Suohyang Chen, and the piano soloist, Li Jian, will play the music of Ye Xiao Gang, Ravel, and Shostakovich; the date is October 11.

◆

GEORGE ROTHMAN WILL LEAD THE **Riverside Symphony** in its Tully Hall debut, October 12, performing the New York premiere of John Harbison's Pulitzer Prize winner, *The Flight Into Egypt.*

◆

ON OCTOBER 18, JOSÉ SEREBRIER will conduct the first concert of the **American Symphony Orchestra**'s twenty-fifth-anniversary season at Carnegie, which includes the U.S. premiere of Shostakovich's suite from the film *The Gadfly.* Two innovations for each performance: a pre-concert recital by a young American artist and a new orchestral fanfare. Ben Holt will sing, and a world premiere by Morton Gould will be played at the opening.

◆

THE **Little Orchestra Society**'s masterworks series, opening October 21, coincides with the group's fortieth anniversary, and naturally the Tully Hall evening is a celebration for the orchestra and its present conductor,

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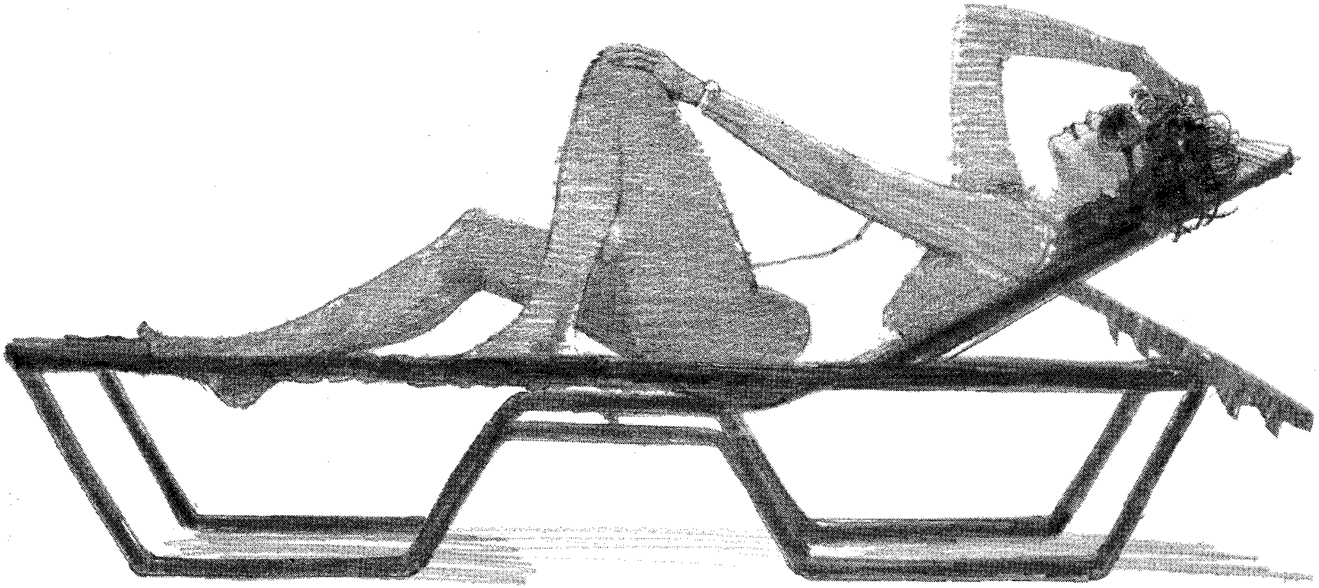

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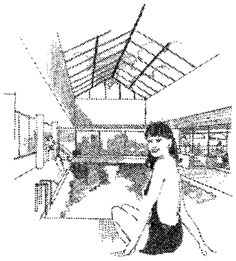

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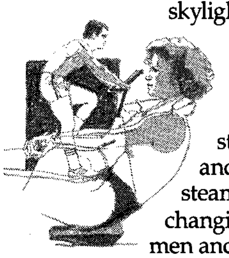

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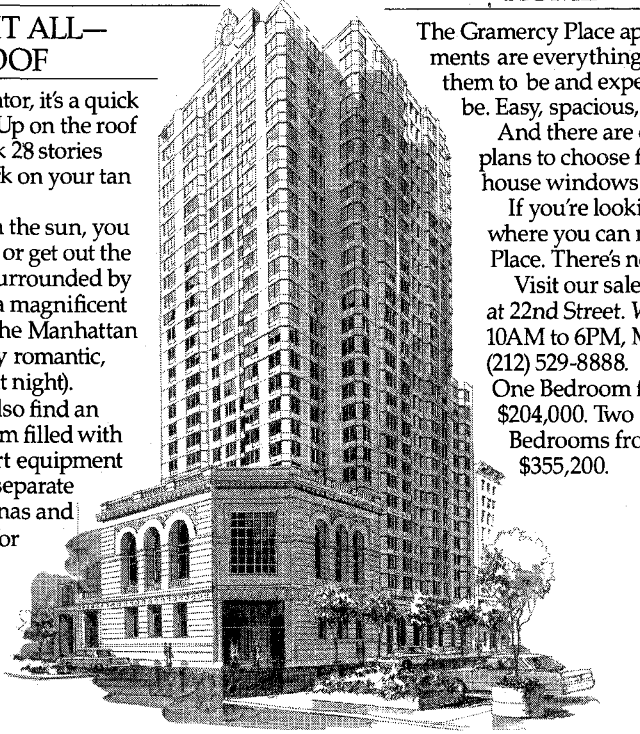

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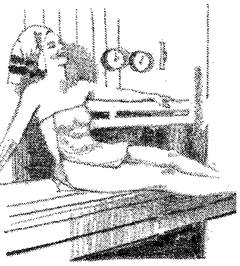

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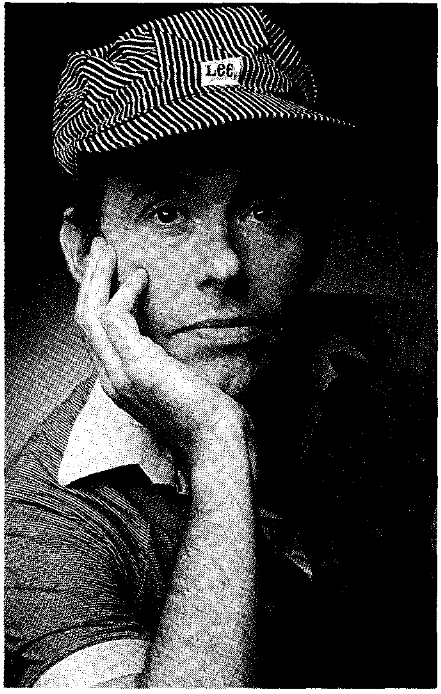
MUSIC

Dino Anagnost: The first work the musicians played, Haydn's *Sinfonie Concertante,* will be performed with four young American soloists; the soprano Pilar Lorengar, who was introduced to New York by the group in 1956, will sing the aria from *Goyescas,* by Granados, with which she made that American debut; Leonard Raver will perform the New York premiere of Ned Rorem's Organ Concerto. December 9, there'll be *L'Enfance du Christ,* by Berlioz; December 19, Mozart's C Minor *Mass.*

◆

DAVID EATON AND THE **New York City Symphony** will be joined by the pianist Oxana Yablonskaya for the first concert of their Tully Hall season, October 28. On December 10, they'll perform the world premiere of a work by Kevin Pickard.



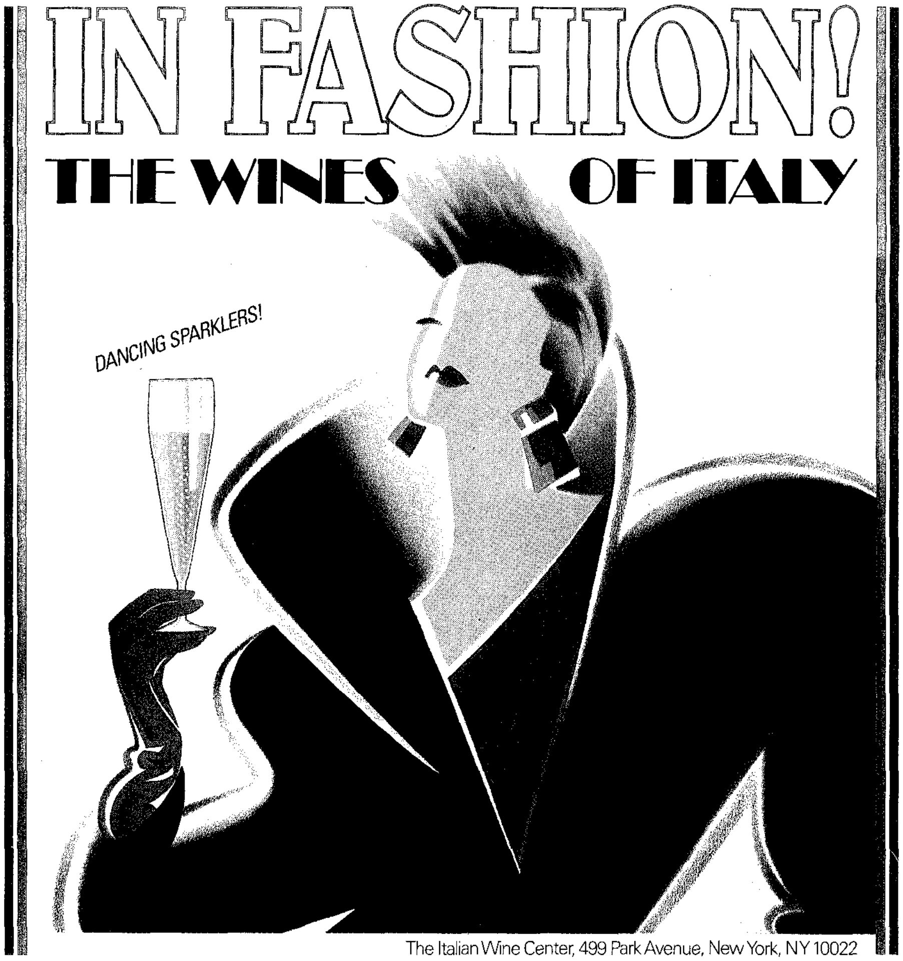
Playing at Town Hall: David Del Tredici.

◆

KENT NAGANO WILL MAKE HIS **New York Philharmonic** debut November 12, in a program that includes the New York City premiere of George Benjamin's *Ringed by the Flat Horizon.* Laureate conductor Leonard Bernstein returns November 19 for a Schubert-Mahler program, and Christa Ludwig joins him November 25 in Mahler's Symphony No. 3. On December 17, Erb's *Brass Concerto,* the second of the season's premieres, puts the brass section in the spotlight.

◆

THE **American Composers Orchestra,** Dennis Russell Davies conducting, begins its season December 6 at Car-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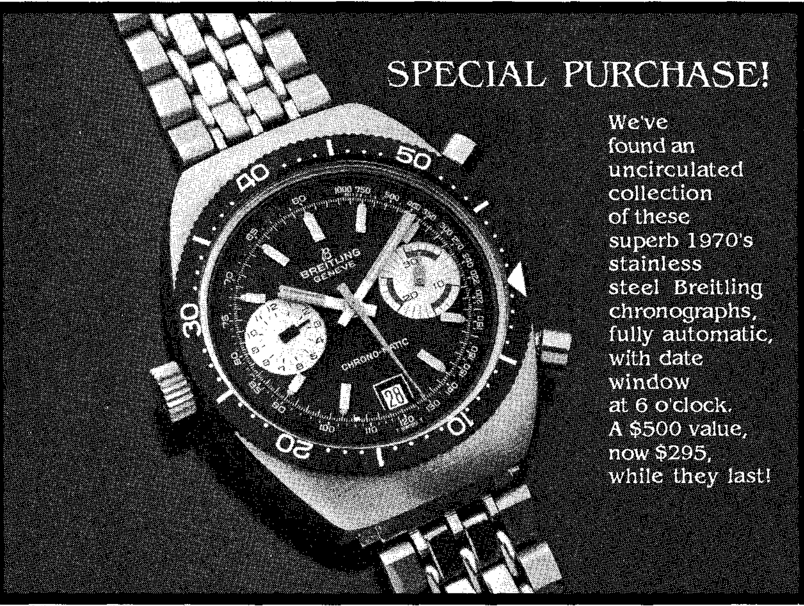

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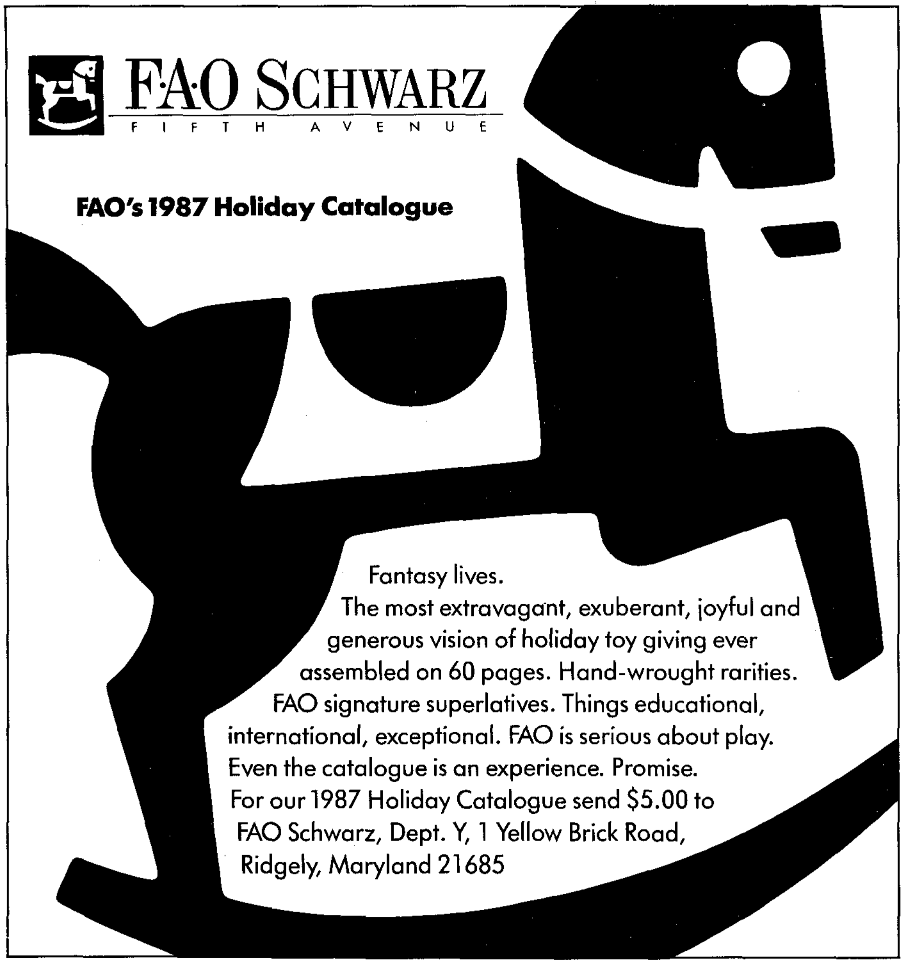

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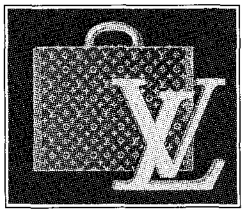

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HAPPY ANNIVERSARY

THE NORTH CAROLINA SYMPHONY, Gerhardt Zimmermann and **Robert Ward** conducting, will play works by Ward in a Carnegie concert, October 4, saluting the composer on his seventieth birthday. New York premieres include the revised Symphony No. 4 and excerpts from the operas *Minutes Till Midnight* and *The Lady From Colorado.*

◆

OCTOBER 25, **Town Hall** WILL MARK its sixty-sixth anniversary with a Gershwin concert and a Friend of the Arts Award gala (Martin E. Segal is the honoree). Opening the season will be the first of a brand-new series, Composers and Company, with David Del Tredici appearing September 28 and taking a role, as pianist, in performances of his music, including the New York premiere of *Vintage Alice: Fantascene on a Mad Tea Party.* Lukas Foss follows on October 5 and William Bolcom on October 12. The Foss evening will be a sixty-fifth-birthday concert for the composer-conductor.

◆

Symphony Space WILL CELEBRATE ITS tenth birthday this season, and one of the highlights, the annual "Wall-to-Wall" daylong marathon, will salute Mozart on November 21. On September 26, a festival of Chinese music performed by the 50-member Hsiang-Ying Chorus will include art, folk, and popular songs, some in the Taiwanese dialect.

OPERA STAGES

THE **Amato Opera** WILL OPEN ON September 18 with its hit of last season, A. Carlos Gomes's *Salvator Rosa.* And why not? This rarity proved to be an innovative and canny bit of programming for the venerable company.

◆

FRANCESCO CAVALLI WROTE 42 operas, and only 28 of them exist in score form today. Performances of any of these are rare, but one of them will come to life September 22, thanks to **Opera at the Academy.** *La Calisto* will be presented by the Academy's neighbor Joseph Papp, and Paul Echols will conduct an ensemble of period, classical, and electronic instruments; through October 3.

◆

THE **American Chamber Opera Company** will offer a modern double bill as its autumn production: Peter

Westergaard's *Mr. and Mrs. Discobbolos,* based on one of Edward Lear's nonsense poems, and John Harbison's *A Full Moon in March,* from a short verse play by William Butler Yeats. There will be four performances, beginning October 2 at Marymount Manhattan Theater.

A *Das Rheingold,* TO COMPLEMENT the *Die Walküre* of last season, and an *Il Trovatore* that stars Joan Sutherland and Luciano Pavarotti are new productions at the **Metropolitan Opera.** James Levine will conduct *Rheingold,* opening October 9. The director is Otto Schenk, the designer Gunther Schneider-Siemssen. Richard Bonynge will conduct Fabrizio Melano's new *Trovatore,* which opens November 12 and features Livia Budai, in her Met debut, as Azucena and Leo Nucci as di Luna. Soprano Erie Mills will make *her* Met debut on November 26, in Mozart's *Die Entführung aus dem Serail.*

THE AMERICAN PREMIERE OF ANOTHER operatic find begins at the **Vineyard Opera** October 9. This one has a real pedigree: *The Accomplish'd Maid* is an English version (1766) by Edward Toms of Niccolo Piccinni's *La Buona Figliuola* (1760), which had a libretto by Goldoni and was, in turn, based on Richardson's *Pamela.*

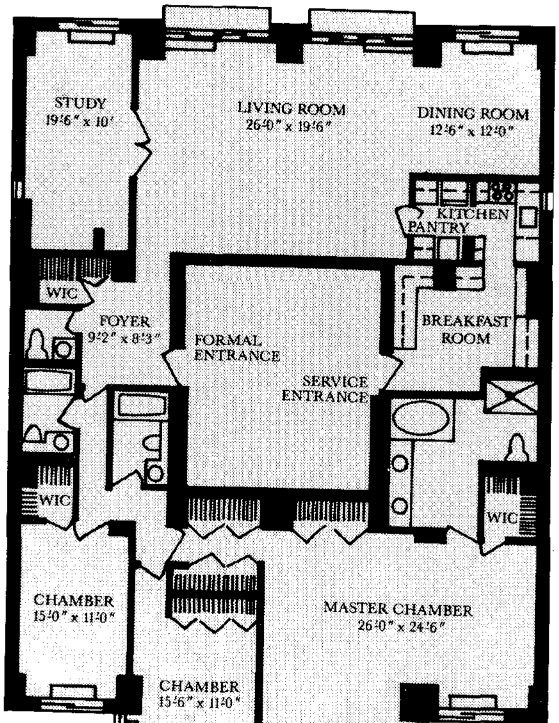
Grove's Dictionary CALLS ROSSINI'S *Il Viaggio a Reims, ossia l'Albergo del Giglio d'Oro* (*The Voyage to Reims or the Hotel of the Golden Lily*) a "stage cantata with ballet." It premiered in Paris in 1825, and then, the story goes, the music vanished and the work wasn't performed again until 1983 (the American premiere took place in 1986). On October 16, **Concert Opera of Manhattan** will be at Town Hall with singers, chorus, and orchestra to offer a concert version.

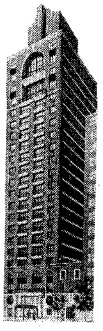
BRITTEN'S *The Turn of the Screw,* based on Henry James's work, will be the first of three twentieth-century operas presented by the **Opera Ensemble of New York.** It opens November 11 and runs for six performances, with Amy Kaiser conducting and John Sheehan directing.

THE BIG AUTUMN NEWS AT THE **New York City Opera** is the November 12 premiere of a double bill directed by Frank Corsaro and designed by writer-artist Maurice Sendak—Mozart's *L'Oca del Cairo* (*The Goose From Cairo*) paired with Oliver Knussen's *Where the Wild Things Are,* which has a libretto by Sendak based on his book. Karen Beardsley will make her debut as Max, the lad who tames the "wild things." Two City Opera revivals to look for: Argento's romantic and ingeniously plotted *Casanova,* September 20, and, on October 11, Stravinsky's *The Rake's Progress.*

HEITOR VILLA-LOBOS'S SCORE FOR **Magdalena** was written as a folk opera–theater piece, a collaboration with Robert Wright and George Forrest. The musical opened on Broadway in 1948 to raves that composers dream about, and will be coming to Tully Hall in a concert version. Evans Haile, who is the moving spirit behind the project, will conduct the Orchestra of New England, using the composer's own orchestrations. The date is November 23, and Judy Kaye will be the leading lady.

ANOTHER SURPRISE: THE **Collegiate Chorale** will give us a New York premiere on December 4 at Carnegie—the concert version of Respighi's *La Fiamma.* The plot deals with witchcraft, romance, incest, and other operatic staples, and Alessandra Marc, Andrew Smith, James McCracken, and Mignon Dunn are the soloists, though the chorus





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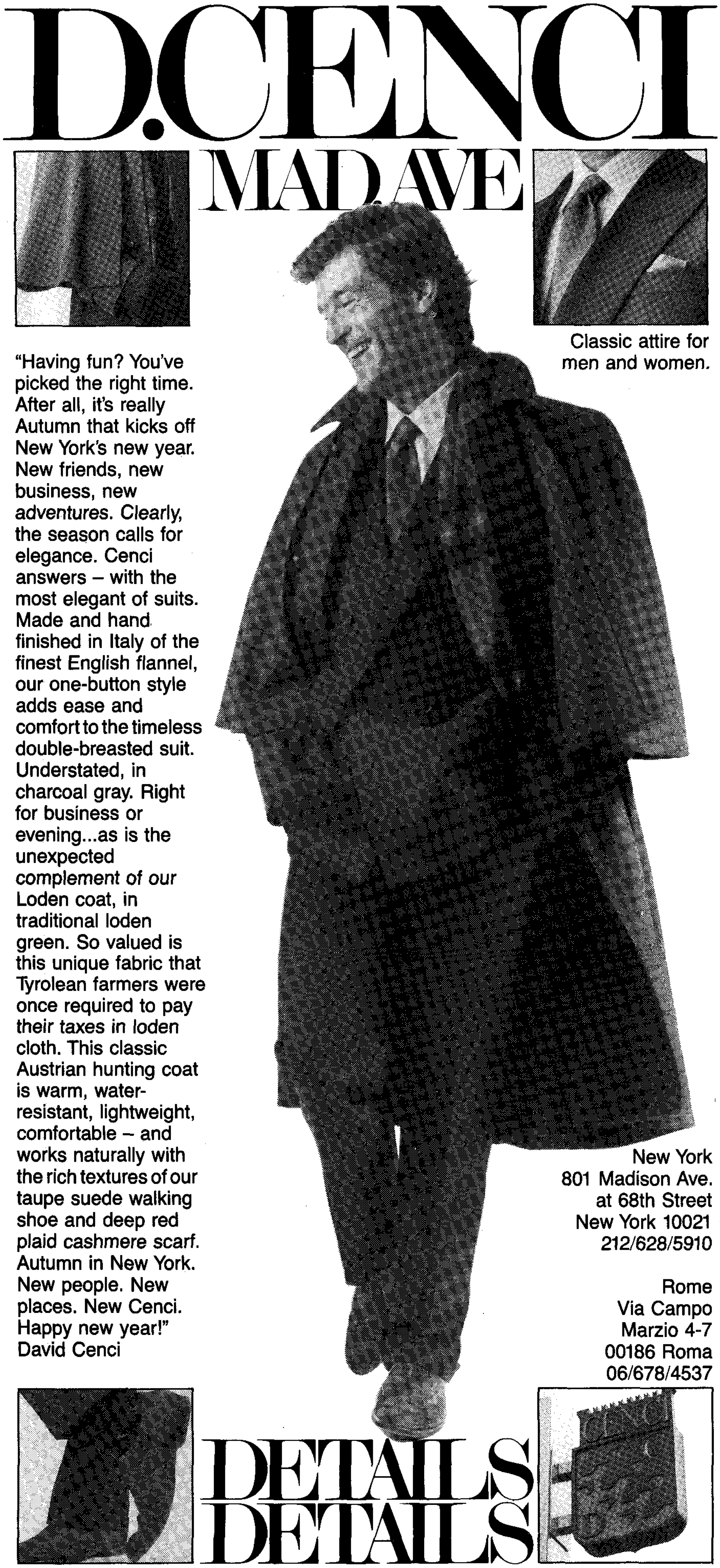

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DETAILS
DETAILS

is actually the focus of it all. Robert Bass conducts.

◆

Nixon in China, THE FIRST OPERA BY minimalist composer John Adams, will have its New York premiere December 4 as part of BAM's **Next Wave** festival. With a libretto by poet Alice Goodman and choreography by Mark Morris, this will be the first opera staged in New York City by Peter Sellars. The characters include President and Mrs. Nixon, Henry Kissinger, Mao Tse-tung, Chiang Ching, Chou En-lai, and others who made news during the Nixons' 1972 visit.

◆

A NEW YORK PREMIERE WILL OPEN the **Juilliard American Opera Center:** Wolfgang Rihm's *Jakob Lenz,* a 1978 work that had its world premiere in Hamburg and was conducted then by Klauspeter Seibel, who will be on the podium for the Juilliard dates, December 11, 13, and 15.

CHAMBER GROUPS

THE METROPOLITAN MUSEUM IS OFfering a number of notable chamber ensembles: the **Beaux Arts Trio,** starting October 9; the **Guarneri Quartet,** in a Beethoven series beginning October 24; the **Emerson String Quartet,** beginning October 17; **Music From Marlboro,** opening November 5.

◆

CELEBRATING ITS TENTH ANNIVERSAry, the **Sylvan Winds** will offer two premieres on its two opening programs: the world premiere of conductor Arthur Weisberg's newest work, *Music for Double Woodwind Quintet,* October 13 at Merkin, and the New York premiere of Giannini's Quintet, November 19 at Weill Recital Hall.

◆

AT TULLY HALL OCTOBER 15, **Daniel Waitzman** will offer "The Bel Canto Art of the Flute," playing flute, conical Boehm flute, baroque flute, and piccolo recorder. He'll share the stage with other instrumentalists.

◆

ALEXANDER SCHNEIDER CONTINUES his musical romance with "Mostly Haydn," the title this year for his **New School Concerts.** He'll conduct Haydn and Schubert symphonies with a chamber orchestra October 18.

◆

Chamber Music at the Y OPENS October 20 with music by Mozart, Arriaga, Silverman, and Tchaikovsky, and continues November 17 with the Ridge String Quartet playing Haydn, Grieg, and Cage.

MUSIC

THE **Chamber Music Society of Lincoln Center** will offer five series at Tully Hall. Music will include three commissioned works, and the first, *Concerto da Camera* No. 2, written by Shulamit Ran for clarinet, piano, and string quartet, will have its New York premiere October 25. The second program, offered November 6, 7, and 8, will feature guest artist soprano Dawn Upshaw in works by Shostakovich and Lizst.

◆

RICHARD KAPP AND **Philharmonia Virtuosi** open at Town Hall October 27, playing Respighi, Tchaikovsky, Vieuxtemps, and Haydn; Carter Brey solos in Tchaikovsky's *Rococo Variations* for cello and orchestra. They've added an extra date to their December performances of the complete *Brandenburg* Concertos, an annual obeisance to Bach.

◆

Peoples' Symphony Concerts IS PRESENTING two low-priced chamber-music series, both at Washington Irving High School. The first starts October 31 with a British group, the Auryn String Quartet, and oboist Douglas Boyd. The second begins November 7 with cellist Sharon Robinson.

Solisti New York Chamber Orchestra plays at Tully Hall November 1 and 5; the second program features soprano Hei-Kyung Hong, harpist Nancy Allen, and flutist Ransom Wilson, in a Mozart concert.

◆

AND AT CARNEGIE: THE **Guarneri Quartet** will play with the **St. Paul Chamber Orchestra, Pinchas Zukerman** conducting, November 2. The **New Music Consort** opens its series at Weill Recital Hall October 9, featuring the world premiere of a work by Julius Hemphill for cello and saxophone.

◆

HIGHLIGHTS OF THE MANY CHAMBER-group series at Merkin Hall: **An die Musik's** opening concert, November 8, will feature the world premiere of Jerzy Sapieyevski's *Aesop Suite,* written for the group. Another world premiere, Ezra Laderman's Quintet for Clarinet and String Quartet, will open the three-concert series of the **Audubon Quartet** November 24, with James Campbell as soloist. New York premieres of works by Ronald Perera and John Harbison will be on the program of **Music Today** November 18, as will Ned Rorem's *11 Studies for 11 Players,* saluting that composer's sixty-fifth birthday.

HAPPY HOLIDAYS

A RUSH OF ACTIVITY WILL LEAD UP TO the December holiday season: Bach's **Brandenburg Concertos** will be performed at Bargemusic, the 92nd Street Y, and Town Hall. A bunch of groups will present their annual **Messiahs**, including one—as part of the "Music Before 1800" series—by Amor Artis Chamber Choir and Baroque Ensemble, December 13 at Corpus Christi Church. Symphony Space's yearly celebration, the **Christmas Revels,** runs December 10 through 13, in a Slavic mood this year. Also there, December 17 to January 3, 1988, the **New York Gilbert & Sullivan Players** will perform *The Yeomen of the Guard* and *H.M.S. Pinafore* in repertory. "Welcome Yule," an old-fashioned Christmas concert by the **New York City Gay Men's Chorus,** is set for December 22, at Carnegie. Next up: **Alexander Schneider's** annual Carnegie concerts with the New York String Orchestra, the first at midnight Christmas Eve, the second on December 29. And **Zubin Mehta** will return from his sabbatical year just in time to lead the Philharmonic and Kathleen Battle in a New Year's Eve celebration.

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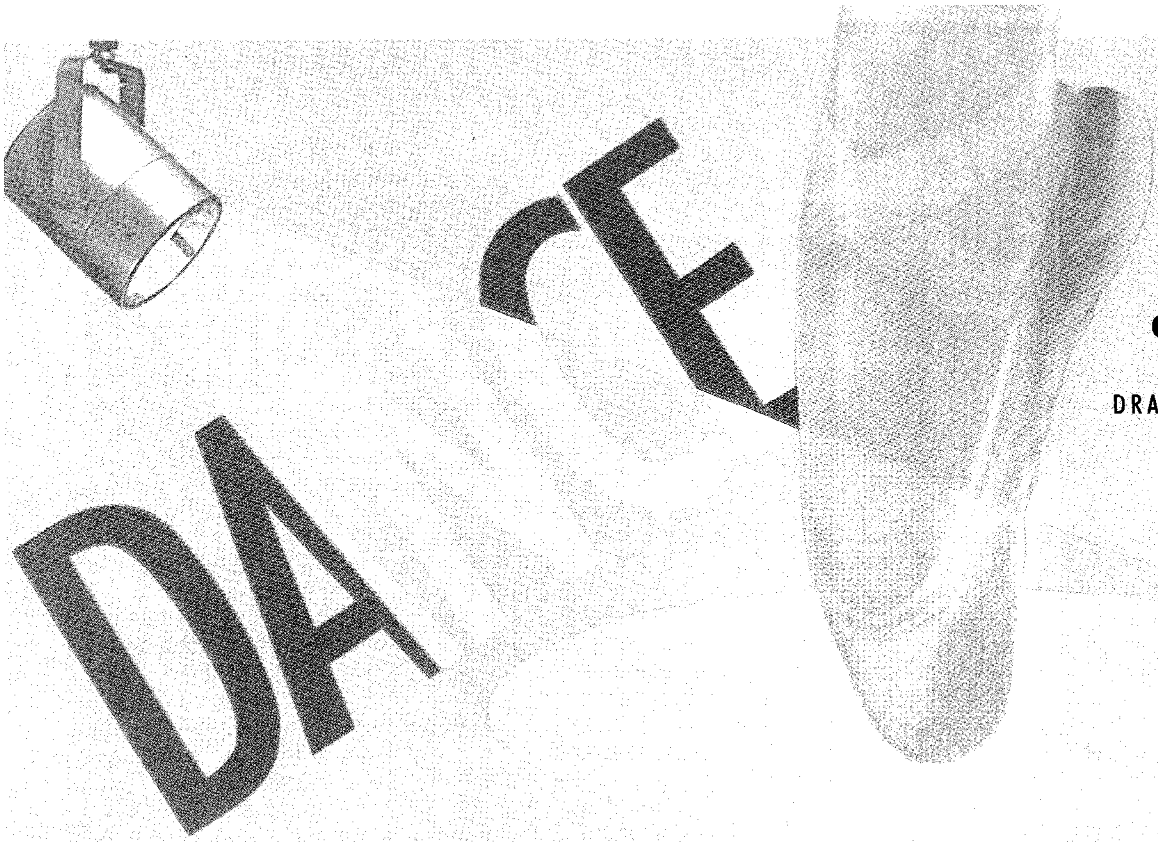
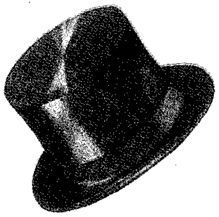


TERESE CAPUCILLI

CARRIES ON THE DRAMATIC TRADITION OF MARTHA GRAHAM

IT'S ONE OF THOSE SUFFOCATING SUMMER AFTERnoons in New York, and the door of the Martha Graham studio is open to a garden in the futile hope of catching a breeze. Terese Capucilli, a small, dark, intent figure in ripped, sweat-soaked rehearsal clothes, is halfway through the daily dose of terror and ecstasy that is her lot as a principal with Graham's company. Playing Jocasta in *Night Journey,* she cradles one ankle in her hands, slowly raises it to mouth level, then, with a whiplash action, flings her torso backward and falls to the floor in a split. Her delicate build gives her a deceptively fragile look; the wiry strength and fierce attack come as a surprise. So does her frank sensuality, since she's the sort of person who's embarrassed quoting Graham's description of the phrase she has just performed: "A cry from the . . . uh . . . vagina."



Reserved though she may be in pedestrian life, the 31-year-old Capucilli is recognized as the foremost contemporary interpreter of the impassioned, heroic women who stand at the center of Graham's classic works, roles with which Graham forged her own reputation as a performer and choreographer of genius. One prominent reviewer called Capucilli "the most powerful dramatic dancer of the decade." The Princess Grace Foundation awarded her a $15,000 fellowship (and a statuette that shares pride of place on the dancer's mantel with her actor husband's baseball trophy). Most significant to Capucilli, though, is the opportunity to explore these roles, replete with mythic and psychic significance, under Graham's guidance. When the 93-year-old choreographer created *The Rite of Spring,* Capucilli gave one of her truest and most shattering performances in the lead—the Chosen One.

The making of that piece was typical of the demanding sessions with Graham, who, Capucilli says, is "as ruthless with her dancers as she is with herself—utterly uncompromising. When we sketched out the solo in which I dance myself to death, she sat on the edge of her chair, screaming out directions—'Run over there. Fall. Get up and leap'—pounding away at me with the music to get the feeling of frenzy. I'll never forget the intensity in her face, teeth bared, eyes wide. I was alone with her in a force field."

Born into an Italian Catholic family, Capucilli grew up in Syracuse, New York. Her father managed Thunderbird Lanes, a local bowling alley; her mother clerked part-time in a dress shop and minded the kids. Capucilli is the middle one of seven siblings.

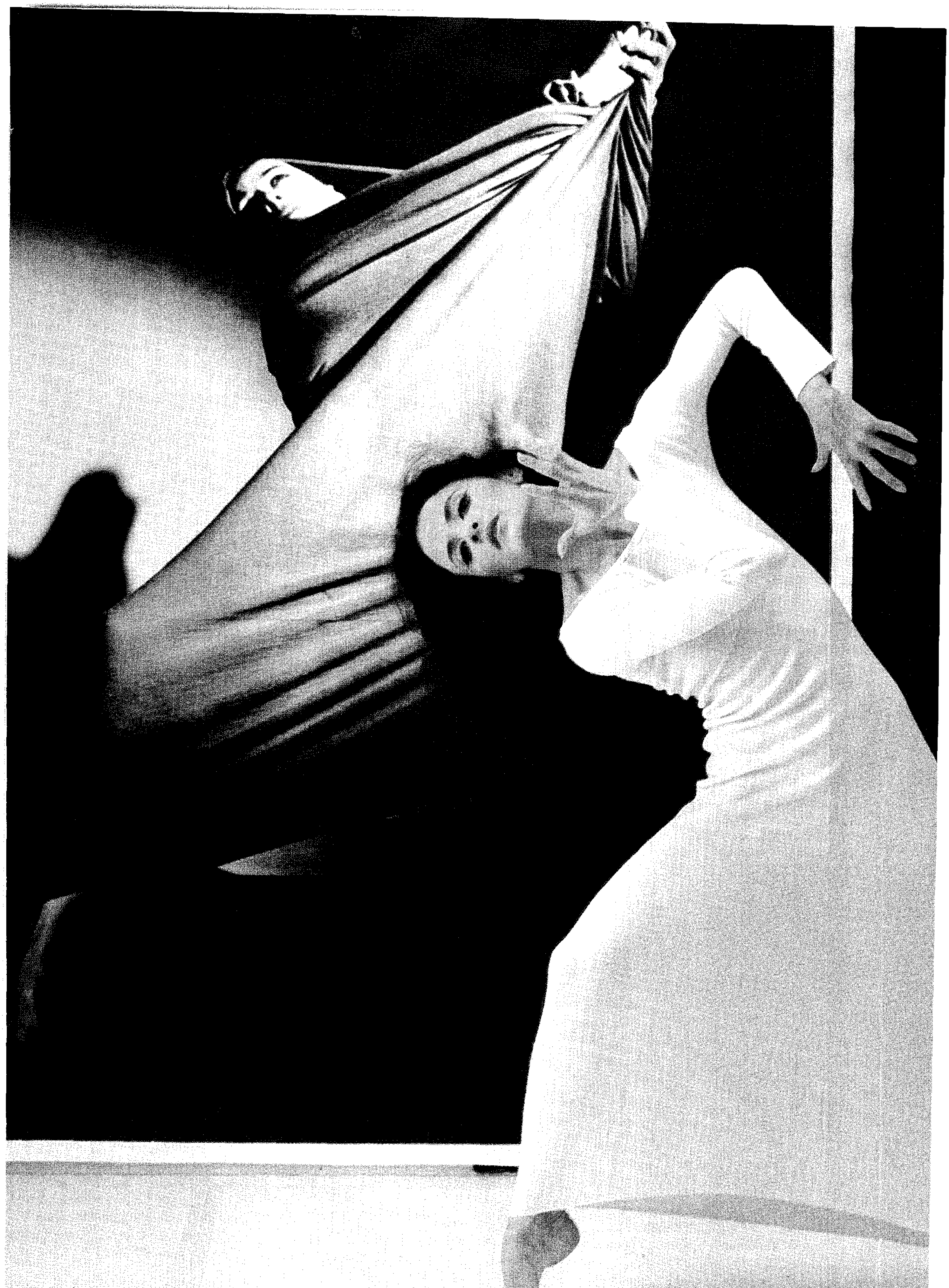
Capucilli became a Graham convert when, at the end of her freshman year at SUNY Purchase, she went to a Graham-company performance on campus and saw, as she describes it, "jealousy, rage, the heart being torn out of a human being, and, on the other hand, tenderness, vulnerability, trust, love—the whole drama of human experience onstage as a physical reality."

Purchase faculty member Carol Fried, once a Graham soloist, nurtured Capucilli through her undergraduate years and, on her graduation, arranged a scholarship at the Graham school. "Terry was born to dance," Fried says. "She has the machinery for it. On top of that, she has a spirit and a drama that you can't teach."

Capucilli was a tireless worker, a characteristic that grew only more apparent when she joined the company less than a year later and began accumulating major roles. Besides the dances already named, her repertoire for the coming season (October 6 through 25 at City Center) includes works whose chronological range stretches as far back as the 1929 *Heretic* and whose emotional range extends from the tremulous courage of the Bride in *Appalachian Spring* to the implacable seductiveness of Death in *Canticle for Innocent Comedians.*

Asked to explain why Graham entrusts her with so much, Capucilli says, "I think she may see in my work the kind of young dancer she was—concentrated and passionate, an explorer." Graham herself says, "She has not disappointed me."

TOBI TOBIAS



ound photograph, *Martha Graham: Lamentation,* © Barbara Morgan
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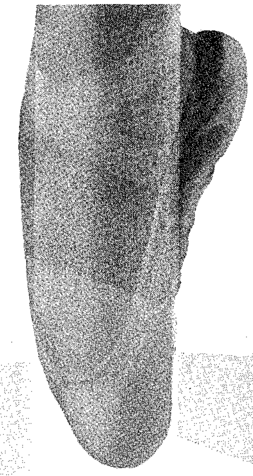


NIJINSKY REDUX. BARYSHNIKOV JOINS THE MODERNS. THE TRADITIONAL STEPS OF MONGOLIA. AND *EDEN* IN BROOKLYN.

FOR BALLETOMANES

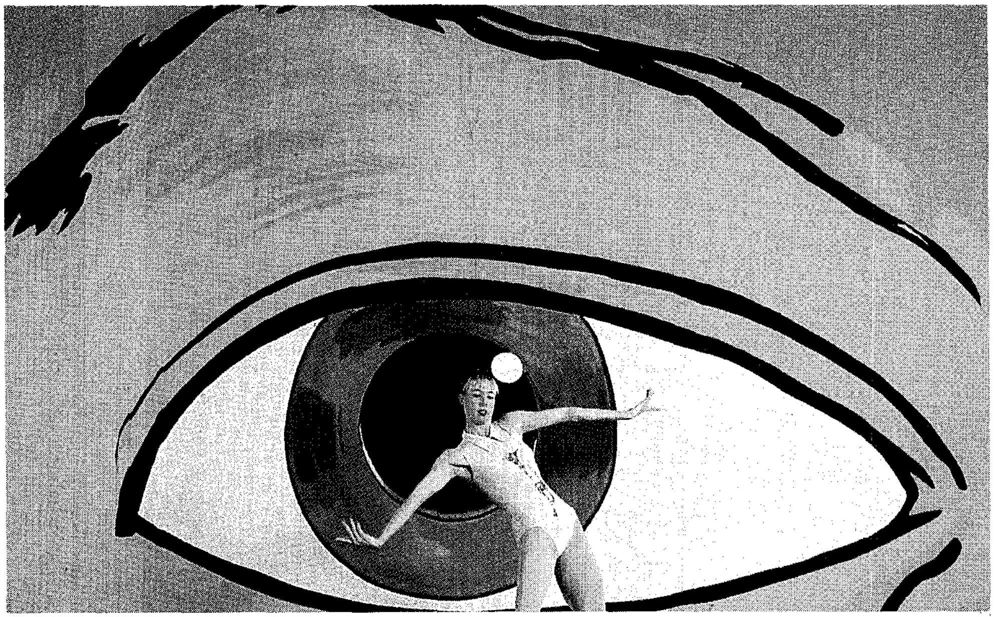
ARRIVING AT THE JOYCE Theater September 29 is the **Feld Ballet,** with a stock of works choreographed by artistic director Eliot Feld. *Embraced Waltzes,* a ballet to Chopin, will be given its premiere (as will a still-unnamed new dance). Old favorites such as *Harbinger* (Feld's first ballet), *Meadowlark,* and the courtly-turning-bawdy *The Consort* will return, as well as last season's roaring success, *Echo* —a solo performed by guest ballerina Karen Kain, of the National Ballet of Canada. Through October 31.

►

Ballet du Nord hails from Roubaix (in the north of France) and is led by Alfonso Cata, a product of the Joffrey Ballet, Roland Petit Ballet, and New York City Ballet (he's Cuban by birth). The company will perform October 17 and 18 in a program that leans toward French choreography and music, which is all to the good. At the Brooklyn Center for the Performing Arts at Brooklyn College (BCBC).

►

For its City Center season (October 27 through November 22), the **Joffrey Ballet** has added to its repertory a reconstruction of the 1913 *Le Sacre du Printemps,* created by Vaslav Nijinsky, Igor Stravinsky, and Nicholas Roerich for Diaghilev's Ballets Russes. The Joffrey is also reviving Frederick Ashton's lovely *The Dream,* plus Gerald Arpino's *The Clowns.* On December 30, the company will return to the Center with a new *Nutcracker*—the work of Gerald Arpino, Richard Englund, and George Verdak (through January 3, 1988).



Karole Armitage's The Elizabethan Phrasing of the Late Albert Ayler, *at BAM.*

►

The **New York City Ballet** returns to the New York State Theater November 17 and stays until February 21, 1988, offering a wide-ranging repertoire of old reliables and one new ballet. *Jewels,* an evening-long George Balanchine favorite, will be back, and so will Jerome Robbins's delightful satire *The Concert.* Also returning will be NYCB's accomplished soloists and principals, including Patricia McBride, Heather Watts, Bart Cook, Jock Soto, Kyra Nichols, Darci Kistler, and Ib Andersen. Performances of *The Nutcracker,* that annual family entertainment, begin December 3 and run through January 3, 1988.

The snow scene from the NYCB's Nutcracker.

MODERN MASTERS

Trisha Brown Company will open the dance season at City Center, appearing September 14 through 20. Brown, known for her fluid, multilayered dances and her collaborations with visual artists and composers, will present two new works: *Newark* (making its American premiere), which features sights and sounds by minimalist Donald Judd, and *Carmen,* on which Brown collaborated with Italian filmmaker Lina Wertmüller.

►

The **Martha Graham Dance Company** will be at City Center for three weeks (October 6 through 25), celebrating its sixty-first season. On opening night, there'll be a gala performance with a troika of Russians: Rudolf Nureyev, Maya Plisetskaya, and Mikhail Baryshnikov, the last two making their Graham-company debuts. Later, there'll be the world premiere of a piece set to Stravinsky's Symphony in C, plus revivals of the long-absent *Celebration* and *Canticle for Innocent Comedians,* and the evening-length *Clytemnestra.*

►

During its December 1 through 6 season at the Joyce, the **Erick Hawkins Dance Company** will offer two new works choreographed by the modern-dance pioneer. Both are set to newly commissioned music: *The Reveler God* has a score by Alan Hovhaness, and *New Moon* is a dance to

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music by Lou Harrison. In addition, there'll be such favorite repertory items as *Black Lake, Ahab,* and *Summer-Clouds People.*

The **Alvin Ailey American Dance Theater** opens its four-week season at City Center on December 2 (it's staying through December 27), with a three-act program devoted to Katherine Dunham, the legendary black choreographer who is very much alive and well and living in Haiti. Highlights of the season include last year's hits—*Survivors, Caverna Magica, Bad Blood, Witness*—and Ailey's signature piece, *Revelations.* Choreographer-dancer Ulysses Dove is contributing a new ballet for six women, *Vespers,* to a score by Mikel Rouse.

Two from the American Ballroom Theater.

Together at last: The **Nikolais Dance Theatre** and **Murray Louis Dance Company** present their first joint season in more than a decade, December 15 through January 17, 1988, at the Joyce Theater. On the combined program will be a dozen works that reach as far back as 1960—and as far forward as four world premieres. The companies will share not only programs but dancers. Mazel tov!

EXPERIMENTS

DANCE THEATER WORKSHOP WILL BE the home of **Monnier/Duroure**—the French choreographic duo currently causing a sensation at European festivals—October 1 through 4. Later in the year, **Susan Marshall,** a young choreographer whose work *Overture* was a suc-

Photograph by Beatriz Schiller.

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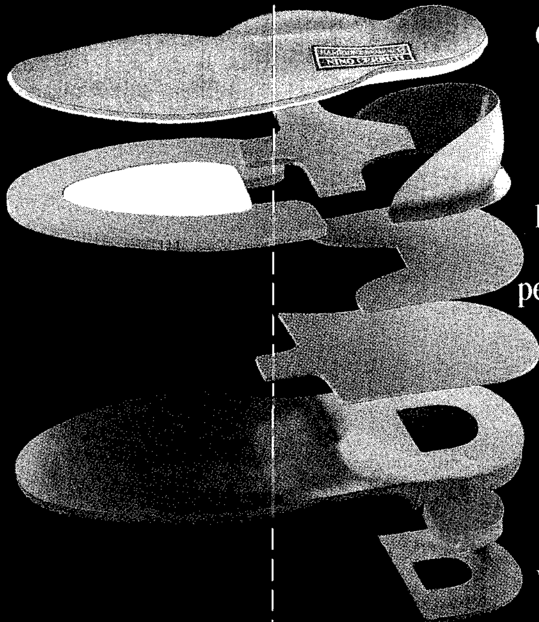

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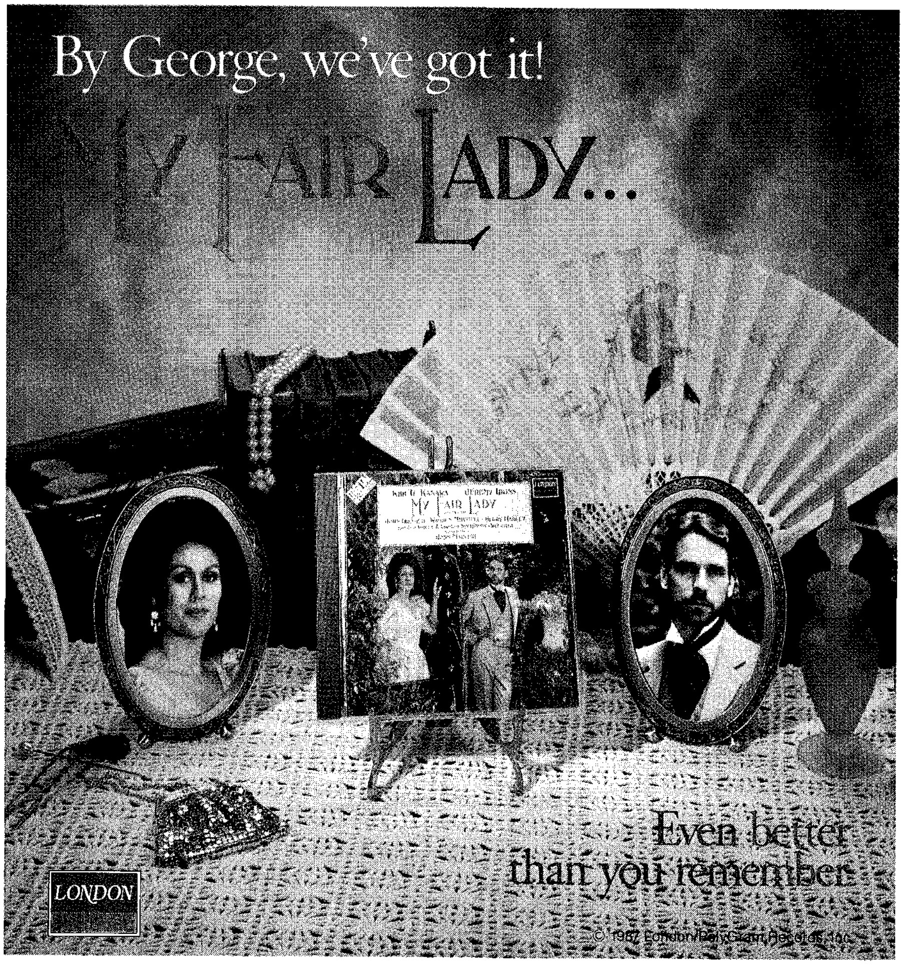

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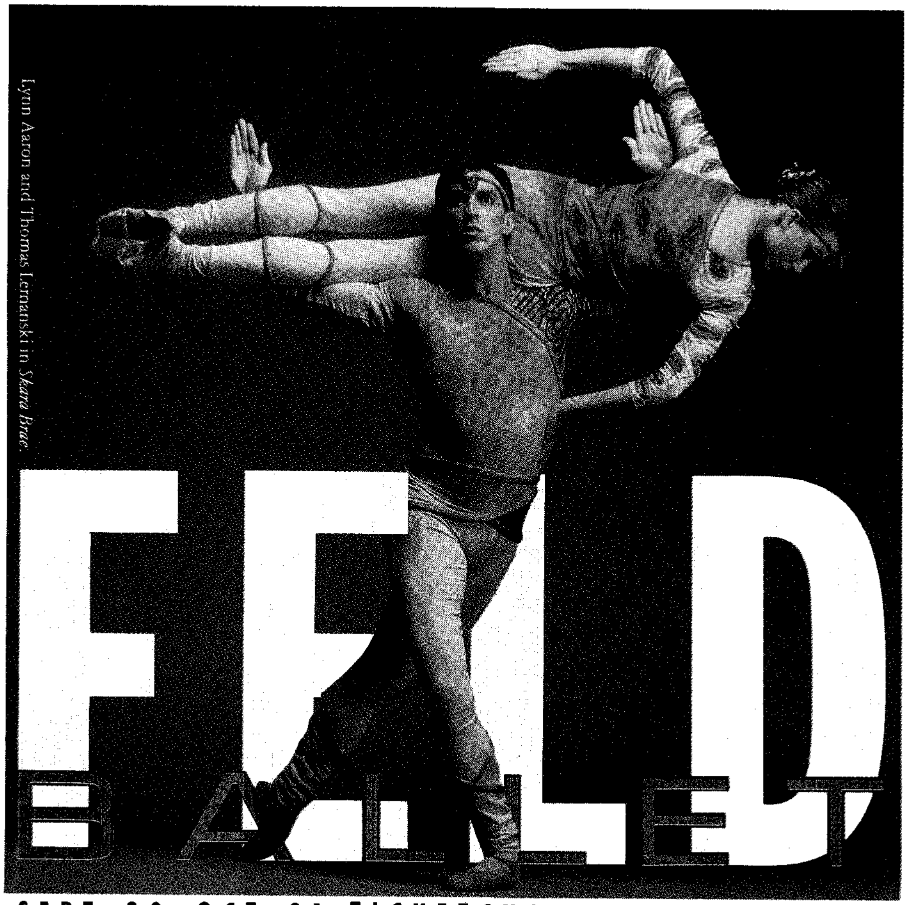
Lynn Aaron and Thomas Lemanski in Skara Brae.
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cess at the Boston Ballet this season, will appear. She'll be at DTW December 3 through 21.

* * *

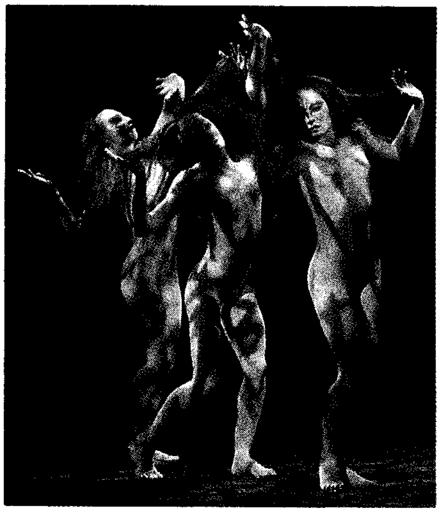
Japanese choreographers and performers **Eiko and Koma** present the first New York performances of *By the River* October 6 through 11 at the Kitchen. The set is by Clayton Campbell and incorporates a film by David Geary. Poems evoking the work's themes, written by Eiko and Koma in collaboration with Irene Oppenheim, are distributed at the end of each performance.

* * *

Last spring, French choreographer **Maguy Marin** earned raves for her startling *Cendrillon* (the dancers were masked throughout, and the action took place inside a gigantic dollhouse). As part of BAM's Next Wave Festival, Marin and Compagnie will present two New York premieres: *Babel, Babel,* a dance-theater work, and *Eden,* a new piece for masked dancers, from October 19 through 25 in the Academy's Opera House.

* * *

Anne Teresa De Keersmaeker and **Rosas,** her five-woman company, return to BAM's Carey Playhouse November 3 for a five-night stay. This young troupe will offer a full-length work, *Elena's Aria,* an ode to love performed on a stage set with 50 chairs—in De Keersmaeker's words, "a blend of minimalism, formalism, and sensitivity."


Maguy Marin's Eden *at BAM.*

* * *

The **Armitage Ballet** combines theatrical modern dancing with ballet techniques (choreographer Karole Armitage trained with Merce Cunningham). At BAM, the company will offer *The Elizabethan Phrasing of the Late Albert Ayler,* with set and costumes by painter David Salle, danced to the music of jazz-saxophonist

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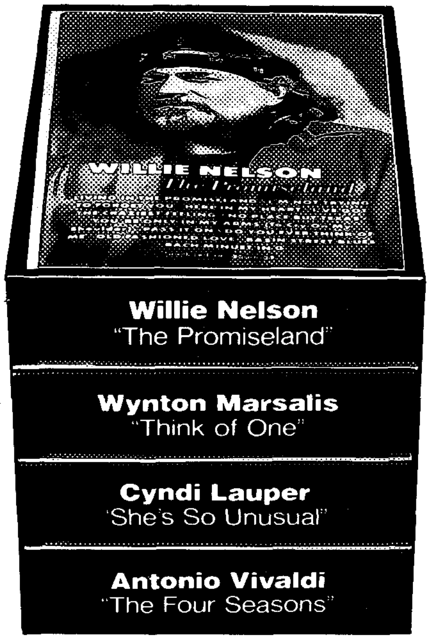

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Ayler. In the Opera House, November 18 through 21.

FOOTWORK

The **Peridance Ensemble's** NEW SEASON at the Marymount Manhattan Theatre runs from September 16 through 20. The opening night features four premieres, including Igal Perry's *Valses Poeticos,* a series of solos and duets for two dancers, inspired by Granados's music.

Ekathrina Sobechanskaya and Her Original Trockadero Gloxinia Ballet Company will be at La Mama E.T.C. September 17 through 20. The company consists of toe-dancing men who are all entertaining, amusing, and gifted. Two of the many highlights are *Les Bijoux,* commissioned by a Dutch banker, and *Roses and Butterflies,* a haunting homage to Adeline Genée. If you miss this company, you'll be sorry, and all your friends will scorn you.

Beatriz Rodriguez in Sacre du Printemps.

Photograph by Herbert Migdoll.

Horses are central to Mongolian life, so they'll be the theme of **Music and Dance From Mongolia,** a program of typical entertainments from Mongolian villages. Eight dancers and musicians (the first all-Mongolian troupe to tour the U.S.) will perform. October 7, 8, and 9 are the dates; the Asia Society is the place.

The **Spanish Dance Arts Company** appears at Symphony Space October 15 through 17, with performances of *Flamenco,* an evening of Spanish dance and music. The troupe will be accompanied

MICHAEL DOUGLAS

GLENN CLOSE

Fatal ATTRACTION

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ANNE ARCHER

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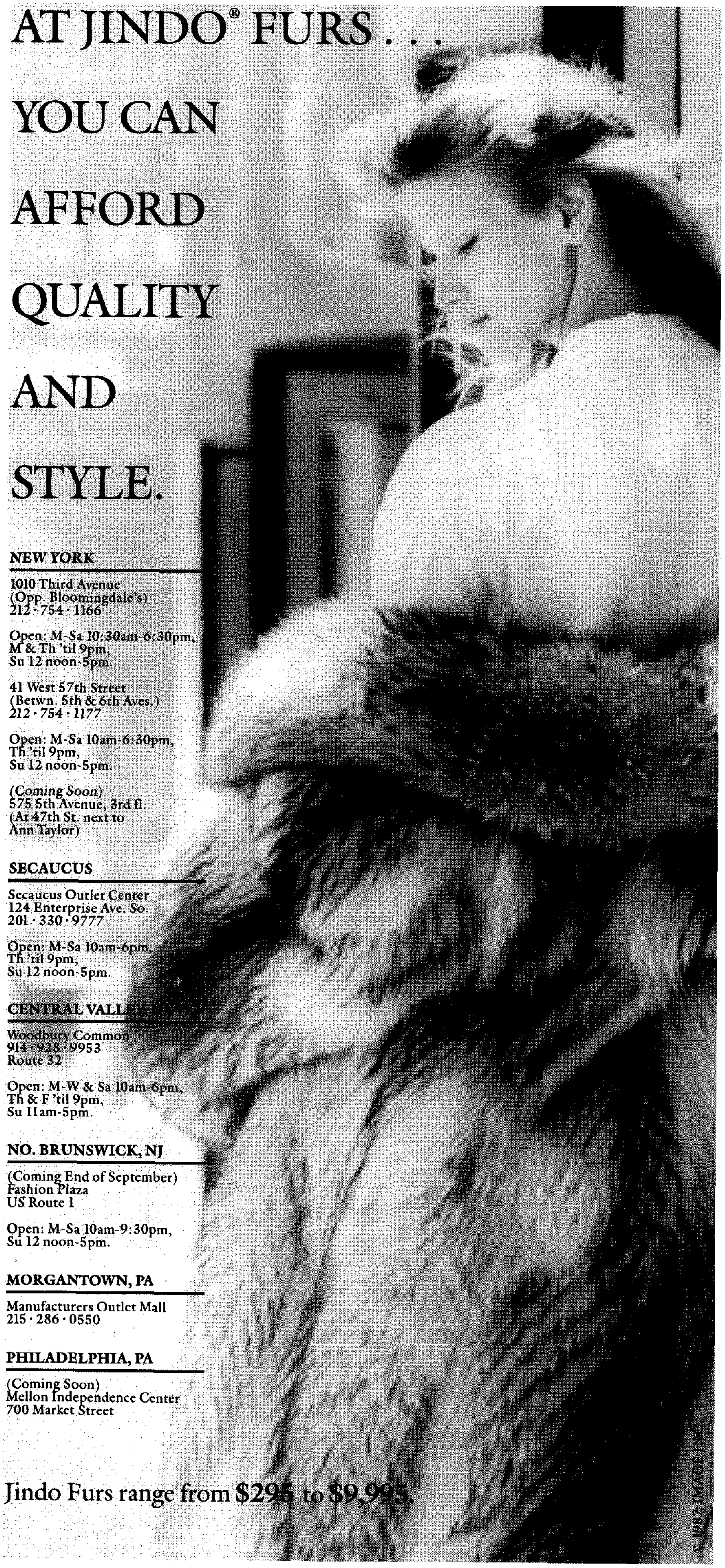
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by Alborada Latina and an ensemble of Hispanic chamber musicians, as well as guitarists, a flamenco singer, and *palmeros* (handclappers who keep the rhythm).

◆

Lehman College has scheduled three events to look forward to: October 24, the **Joffrey II Dancers,** the Joffrey Ballet's second company, in the premiere of *Beauty and the Beast;* November 1, the **National Dance Company of Senegal;** and November 5, the **Warsaw Ballet,** making its North American debut in *Giselle.*

◆

The Chinese Festival of Song and Dance, November 10 through 15, is a colorful pageant presenting the cultures of China's vast regions. Fifty artists—part of the first official cultural exchange between China and the U.S.—will perform dazzling acrobatics, ethnic dancing, and traditional music at the Joyce Theater.

◆

The **National Dance Theatre Company of Jamaica** will present Caribbean folk and modern dances (as well as music) at BCBC November 14 and 15. During **American Ballroom Theater's** three-act program at the Joyce, November 17 through 29, five couples will whirl through the continental, the jitterbug, rock-and-roll dances, the samba, and, of course, the ever-so-romantic waltz.

SPECIAL EVENTS

THIRTEEN DANCE COMPANIES WILL join together for **Dancing for Life,** a benefit for AIDS research, on October 5 at the New York State Theater. The participating companies are (alphabetically): Alvin Ailey, American Ballet Theatre, Merce Cunningham, Dance Theatre of Harlem, Laura Dean, Eliot Feld, Martha Graham, Robert Joffrey, Lar Lubovitch, Mark Morris, New York City Ballet, Paul Taylor, and Twyla Tharp.

◆

Grand Central Terminal will hold a dance celebration featuring the companies of Merce Cunningham, Lucinda Childs, Stephan Koplowitz, and Paul Thompson. On October 9 and 10, they'll present a free performance of **Grand Central Dances** at the terminal. On the ninth, they'll be joined by aerialist Philippe Petit, who'll take full advantage of the Terminal's magnificent ceiling.

◆

The **Juilliard School's** dance concert on November 13, 14, and 15 is at the school and features world premieres of works by two Juilliard alumni—Kei Takei and Francis Patrelle—and one, entitled **Monday Morning,** by David Parsons to music by John Adams.

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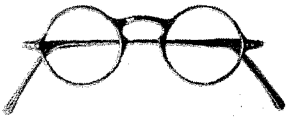
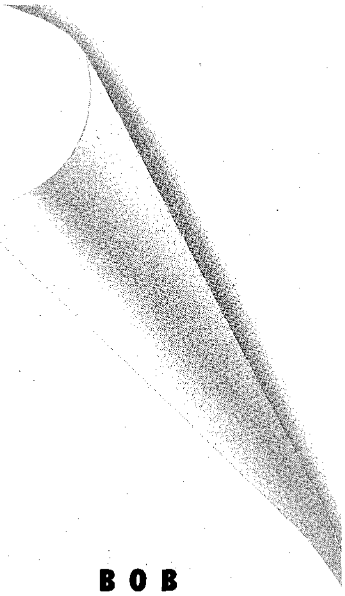




BOB WOODWARD

DELVES INTO THE SECRETS OF BILL CASEY'S CIA

WHEN BOB WOODWARD'S BOOK ABOUT WILLIAM Casey and the CIA was submitted to the Book-of-the-Month Club last spring, the club's screening committee was allowed to read the manuscript only in a locked room while a representative from Simon & Schuster, Woodward's publisher, watched the door. It is that kind of book.

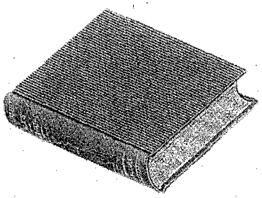
The title is a secret, although sources say it is a code word for the CIA's covert operations under the Reagan administration. Woodward will make only vague hints about the content of the book, although it is said to cover Casey's entire tenure at the CIA. "There are a lot of things in the book that will upset people," says one person who has read it and, of course, wishes to remain anonymous. "Since Casey is dead, a lot of the questions that were raised during the Iran-*contra* hearings have been left unanswered. Woodward got to Casey. This book has some of the answers."

Woodward's curiosity about the CIA was piqued during Watergate, and he went on to write articles about the agency for the Washington *Post* throughout the seventies and early eighties. Ben Bradlee, the executive editor of the *Post,* kept pushing Woodward to do more reporting on the subject. Bradlee would ask, "Is the CIA under control?" and he kept asking until the fall of 1984, when Woodward began work on this book.

As it happens, this is the first book for which Woodward actually interviewed his subject. Richard Nixon did not speak to him (or to his collaborator, Carl Bernstein) for *All the President's Men* (1974) or *The Final Days* (1976). Chief Justice Warren Burger declined to be interviewed for *The Brethren* (1979). And John Belushi was dead, which was the whole point of *Wired* (1984). William Casey did cooperate with Woodward, talking to him more than four dozen times.

What is presumably detailed in Woodward's book is Casey's role in Contragate. "It all goes together in a way that is remarkable," the anonymous reader says. "And appalling. This book will be talked about."

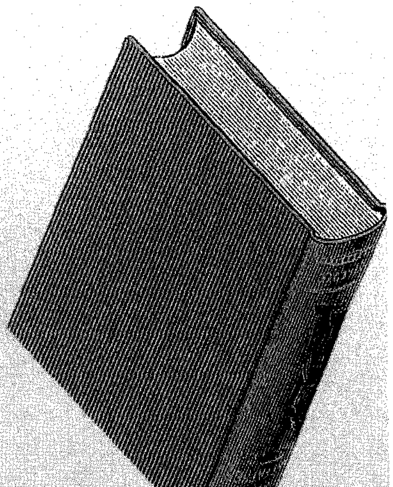
But then Woodward, 44, is used to controversy. Ever since he and Bernstein broke the Watergate-burglary story in 1972, he's been at the center of one big exclusive after another. He is not, however, arrogant or cocky about any of his achievements. Since joining the *Post* in 1971, Woodward, who was raised in Wheaton, Illinois, and went to Yale on a naval ROTC scholarship, has been relentless in his pursuit of the Big Story. He has outside projects (he's co-written scripts for television, including a made-for-TV movie about a terrorist attack on Washington, D.C.), and he's one of the few reporters who also qualify as a celebrity (his books are all best-sellers, Robert Redford has played him in the movies, and when Gary Hart was estranged from his wife, he camped out at Woodward's Georgetown house). But all this belies the fact that Woodward never stops doing journalism. "He is, quite simply, the best reporter in the country," says an editor at the New York *Times.* "It pains me to say that, but it's true."

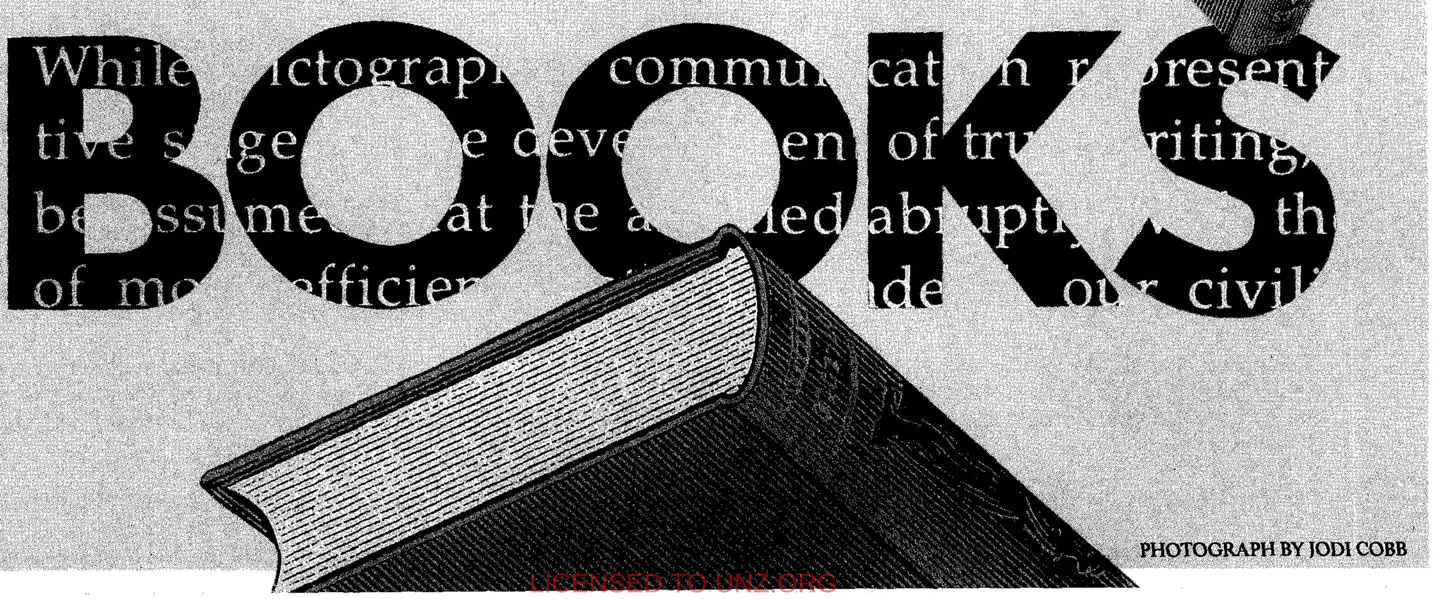


Woodward's reportorial style is at once dogged and beguiling. He's very soft-spoken, very polite, but he'll go back to a source a fourth or a fifth time to get the facts straight. He has always maintained that analysis makes him nervous, yet his book on the CIA does contain some, perhaps because Woodward is so familiar with the subject. It is clear that he felt an obligation to the CIA director. Woodward went to see him in the hospital before he died, and that visit is chronicled in the book.

There are any number of other visits and meetings and conversations, but no one who's read the manuscript (including the Book-of-the-Month Club, which decided to make it a main selection) is letting a single detail slip out. Woodward (and presumably Simon & Schuster) know that timing is everything, and this book could not be better timed.

"What interests me is what's hidden," says Woodward. "And this subject is as hidden as anything." LYNN HIRSCHBERG

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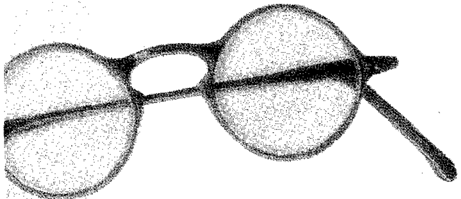
A SCREED ON GREED BY TOM WOLFE. SCHNABEL TALKS; TRUMP SHOWS SOME CARDS. AND DI AND FERGIE, 365 DAYS A YEAR.



IN FICTION

Bluebeard, by Kurt Vonnegut. The adventures of an Armenian Abstract Expressionist and art collector who is involved with a lady named Circe. Delacorte Press; 312 pages; $18.95; October.

The Bonfire of the Vanities, by Tom Wolfe. Greed is the motor of the characters in Wolfe's New York novel, from the preppy investment bankers to the smaller entrepreneurs in the dark streets of the Bronx. Farrar, Straus and Giroux; 552 pages; $18.95; October.

Found in the Street, by Patricia Highsmith. A Greenwich Village man with a dog named God becomes sexually obsessed by an innocent young waitress. The Atlantic Monthly Press; 256 pages; $16.95; October.

Her Mother's Daughter, by Marilyn French. A legacy of grief and sacrifice impinges on a famous woman photographer's attempts to make a life for herself and her children. Summit Books; 672 pages; $19.95; October.

A Southern Family, by Gail Godwin. A double killing forces a clan to re-examine its past. William Morrow; 416 pages; $18.95; October.

Leaving Home, by Garrison Keillor. The author has bid farewell to Lake Wobegon but has left behind these final tales of the famous fictional prairie town. Viking; 288 pages; $18.95; October.

The Radiant Way, by Margaret Drabble. The interwoven lives of three Cambridge classmates show the change and decay of middle-class English life over the past two decades. Alfred A. Knopf; 432 pages; $18.95; October.

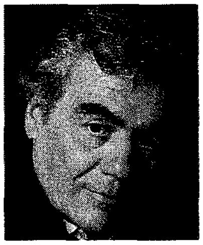
An Adultery, by Alexander Theroux. A New England painter named Christian is both sinned against and sinning in this moral tale by the author of *Darconville's Cat.* Simon and Schuster; 448 pages; $18.95; October.

The Medusa Frequency, by Russell Hoban. An overwrought London writer's life becomes disrupted when he is visited by various manifestations of the head of Orpheus. The Atlantic Monthly Press; 160 pages; $16.95; October.

Our Father, by Bernice Rubens. The story of Veronica Smiles, an explorer who crosses the desert and finds God. Delacorte Press; 224 pages; $16.95; November.

Send Bygraves, by Martha Grimes, with illustrations by Edward Gorey. Two mystery writers conspire on a tale of a death in Little Puddley. Little, Brown; 96 pages; $13.95; November.

Literal Madness, by Kathy Acker. Three novels—*My Death, My Life by Pier Paolo Pasolini; Florida;* and *Kathy Goes to Haiti*—by the avant-garde fiction writer. Grove Press; 352 pages; $17.95; November.



He Got Hungry and Forgot His Manners, by Jimmy Breslin. A fable of Father D'Arcy Cosgrove, an Irish priest, and Great Big, an African, learning the dangerous ways of New York. Ticknor & Fields; 176 pages; $14.95; November.

The Western Lands, by William S. Burroughs. The author uses the vehicle of Egyptian mythology to write a Book of the Dead for the nuclear age. Viking; 324 pages; $18.95; December.

POLITICS AND POKER

History in Sherman Park, by Jonathan Schell. During the Reagan-Mondale election of 1984, the author examined a midwestern family, a microcosm of American voters. Alfred A. Knopf; 144 pages; $15.95; October.

I Think I Don't Remember, by Art Buchwald. California, children, and convertibles are dealt with in the columnist's new collection, along with animadversions on our acting president. G. P. Putnam's Sons; 352 pages; $16.95; October.

And the Band Played On, by Randy Shilts. The history and politics of the AIDS epidemic, which the author sees as a tale of dereliction in high places. St. Martin's Press; 544 pages; $24.95; November.

The New Season, by George Will. For those who like to get started early, the columnist presents a guide to the 1988 presidential election, a game he says is not unlike baseball. Simon and Schuster; 320 pages; $19.95; November.

MUSIC, DRAMA, DANCE

Chuck Berry, by Chuck Berry. "The story of the mean, lean, and in-between years" of the duck-walking, jive-talking legend of rock and roll. Crown; 256 pages; $17.95; October.

Carnegie Hall, by Richard Schickel and Michael Walsh. A centenary tribute to the well-loved concert hall, host to Tchaikovsky, Paderewski, Rubinstein, and Judy Garland. Harry N. Abrams; 256 pages; $49.50; October.

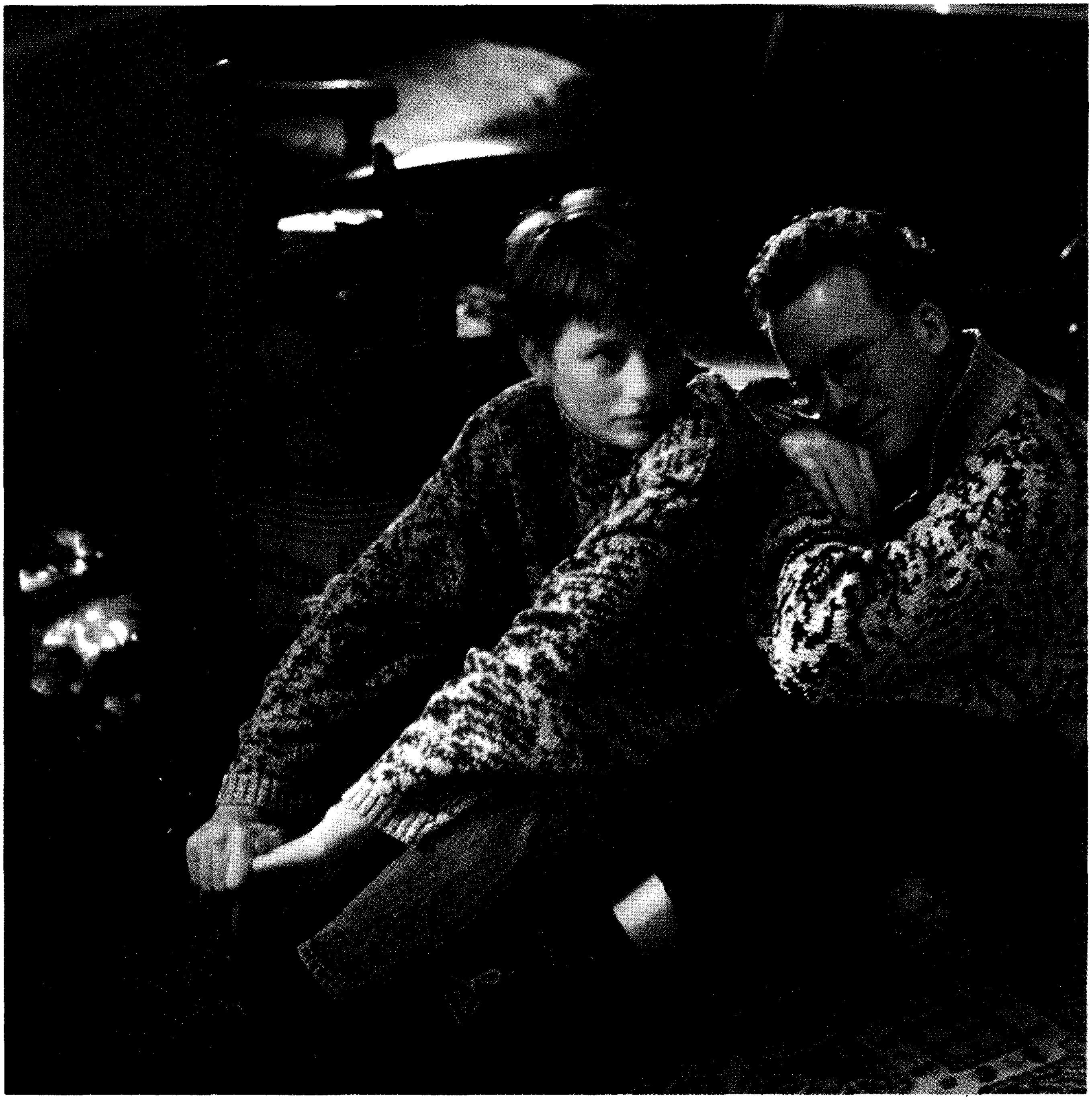
A Dream of Passion, by Lee Strasberg. In this posthumous book, the head of the Actor's Studio explains the development of the Method. Little, Brown; 256 pages; $16.95; October.

Temptations, by Otis Williams, with Chet Flippo. The struggles, anguish, tragedy, and triumph of Motown's five-part harmonizers. G. P. Putnam's Sons; 304 pages; $17.95; October.

Dancing on My Mind, by Arlene Croce. Five years of pieces by *The New Yorker's* dance critic. Alfred A. Knopf; 352 pages; $19.95; November.

Trust Your Heart, by Judy Collins. The

Photographs: top, left, and bottom, ©1987 Thomas Victor; right, Diana Walker/Gamma-Liaiso



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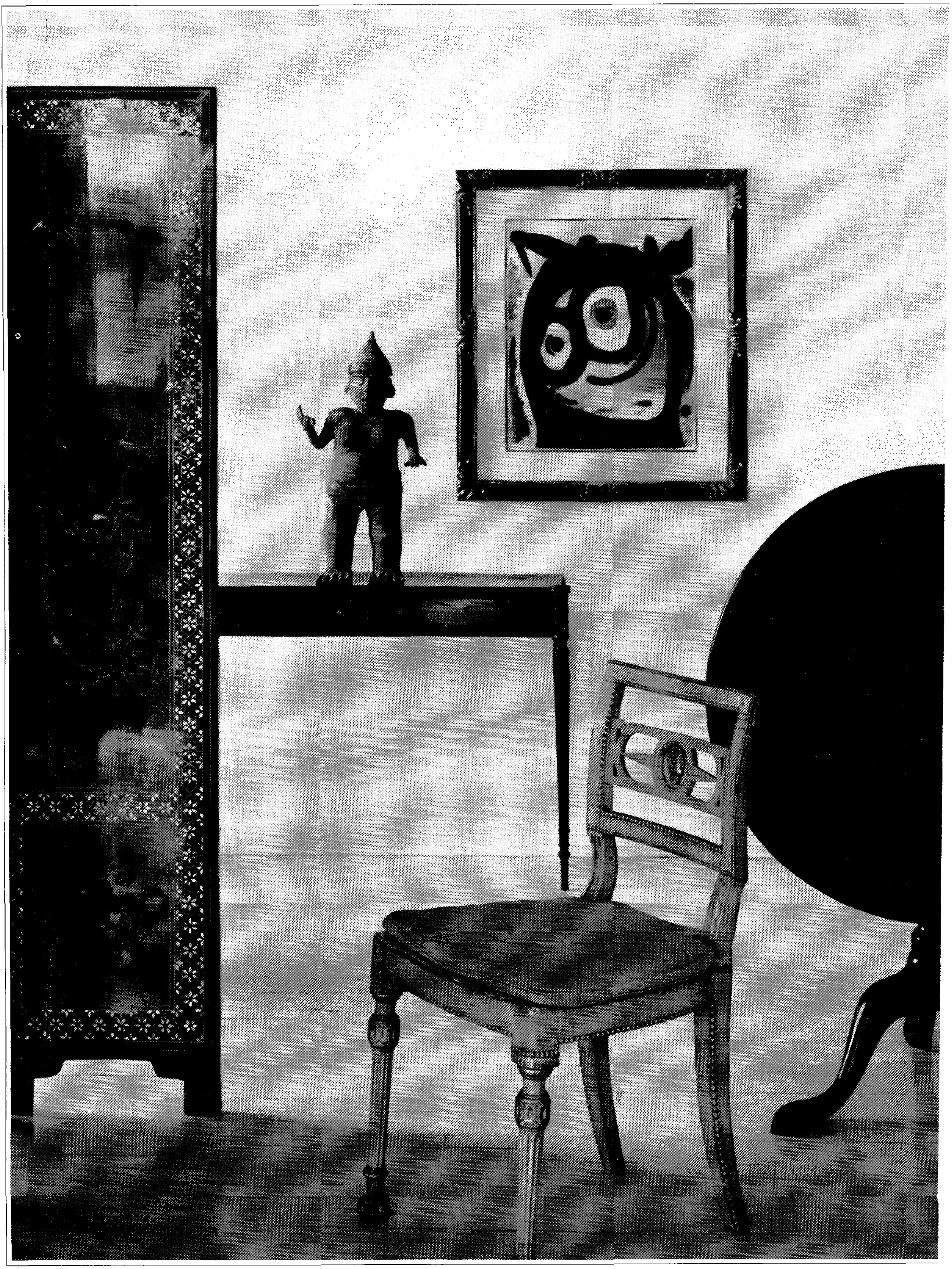

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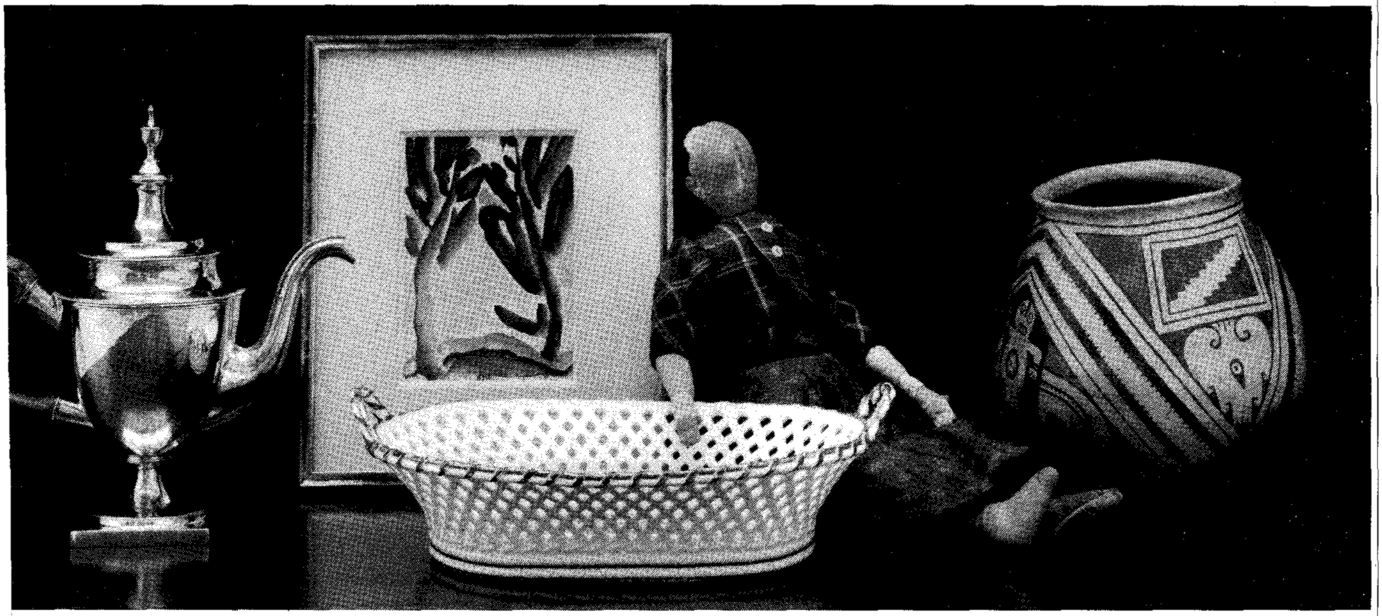

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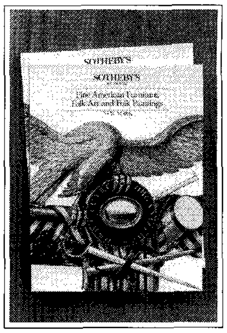

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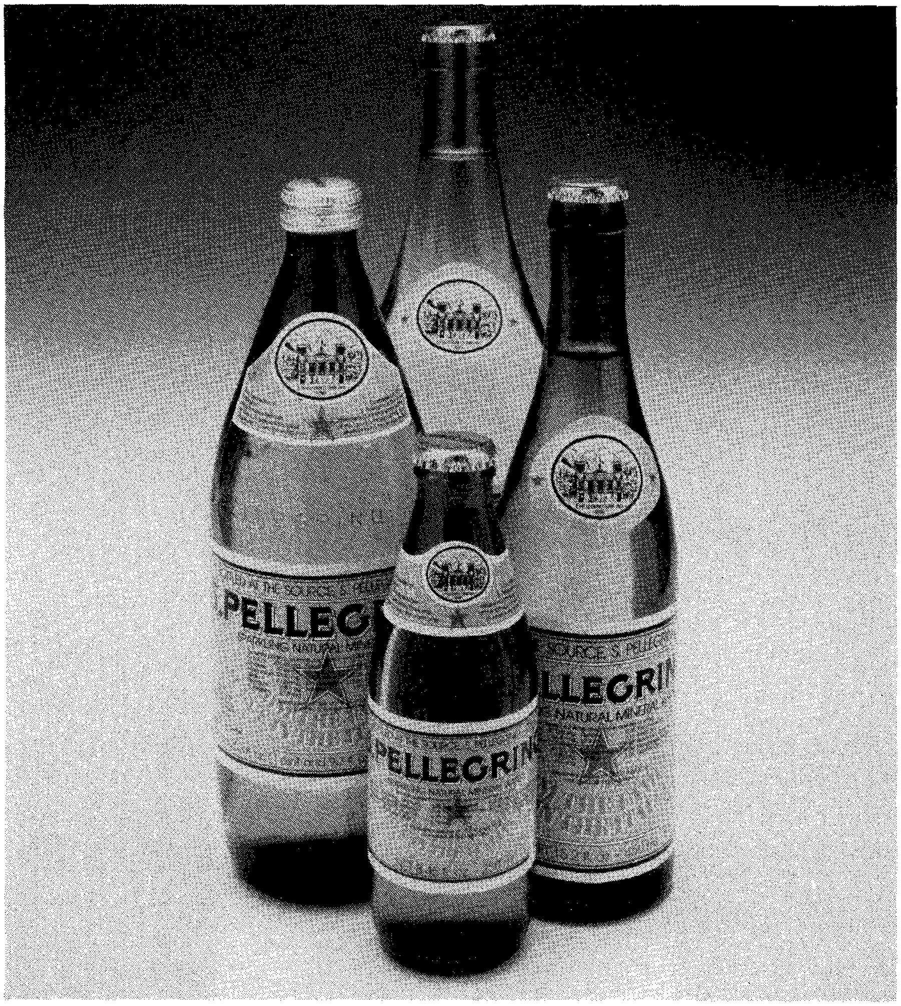

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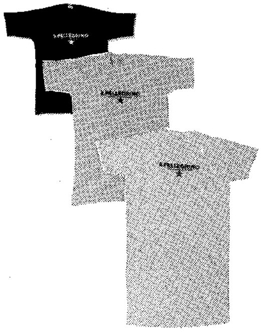

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performing and personal life of the classical musician turned folk singer. Houghton Mifflin; 320 pages; $17.95; November.

THIS AND THAT

Read Yourself Raw, edited by Art Spiegelman and Françoise Mouly. A selection from the first three issues of *Raw,* the comic-strip magazine for "damned intellectuals." Pantheon Books; 88 pages; $14.95; October.

A Bloomsbury Album, by Frances Partridge. Snapshots from the famous circle of authors and gossips. Little, Brown; 128 pages; $19.95; October.

Miami, by Joan Didion. The author goes on a visit to the center of cocaine trading and anti-Castro activity. Simon and Schuster; 224 pages; $17.95; October.

If You Can't Say Something Nice, by Calvin Trillin. The author, who has never followed the advice of Thumper the Bunny, bears down hard on Wall Street, Reagan, and chicken à la king. Ticknor & Fields; 224 pages; $16.95; October.

April Galleons, by John Ashbery. Symbolism and metaphysics inform the lyric and baroque poems in this collection. Viking; 112 pages; $15.95; October.

Economics in Perspective, by John Kenneth Galbraith. A critical history of economic thought, from Aristotle to Keynes and after. Houghton Mifflin; 304 pages; $19.95; October.

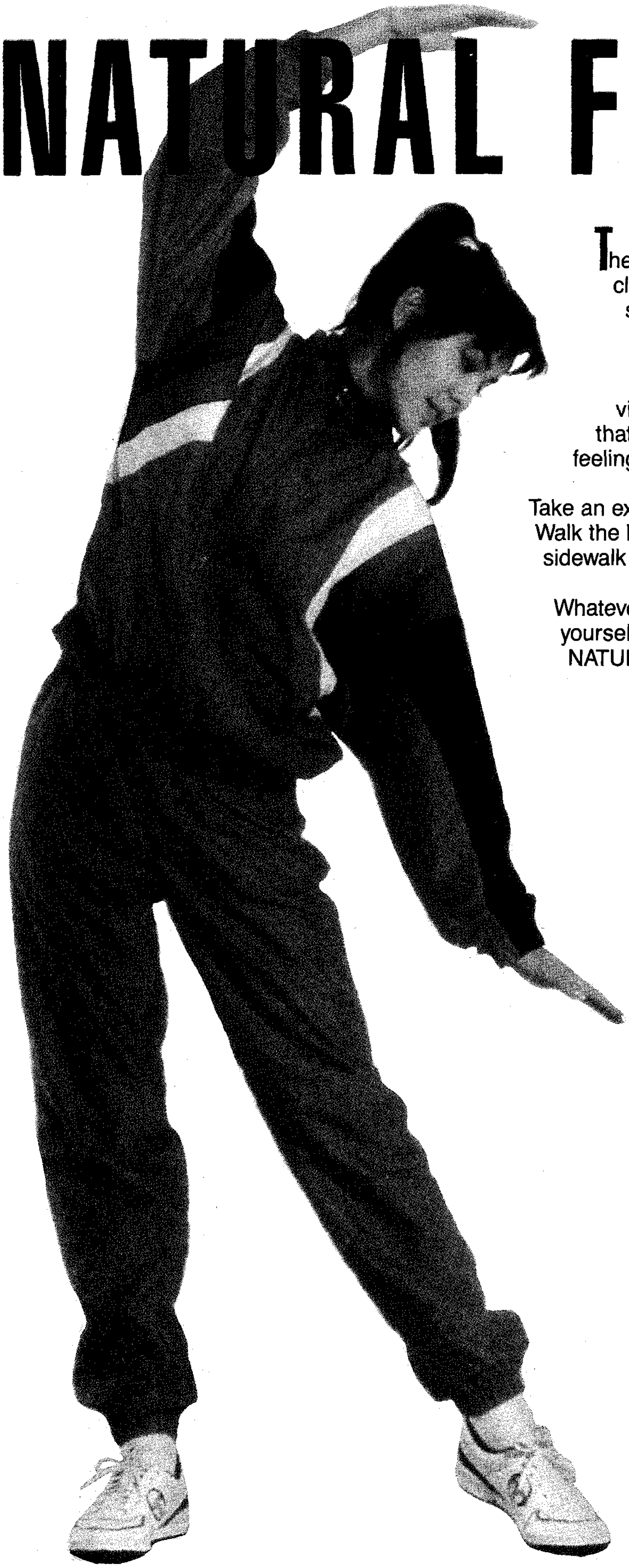
Disneyland, by Randy Bright. The illustrated story of the building of the Magic Kingdom. Harry N. Abrams; 240 pages; $35; October.

The Swan Prince, by Mikhail Baryshnikov. An illustrated fairy tale about a prince obsessed with swans. Bantam; 80 pages; $16.95; November.

Letitia Baldrige's Complete Guide to a Great Social Life. How to converse, how to dress, how to entertain, how to cope with disaster, and how not to be boring, by Jacqueline Kennedy's chief of staff. Rawson Associates; 300 pages; $18.95; November.

Who Killed CBS? by Peter J. Boyer. Sex

Photograph ©1987 by Thomas Victor.



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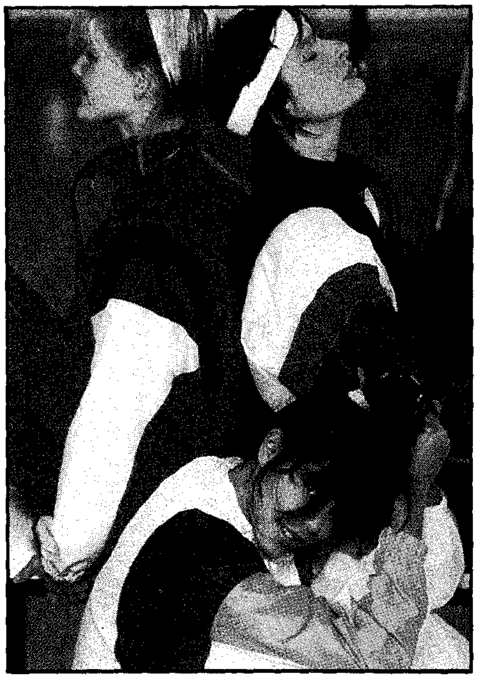

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Available at: Mason's Tennis Mart • Horizontal • American Sports Products • Tennis Pro • Paragon Sports Gordon's Gateway to Sports • C.C. Morgan she was alone. I holstered my Beretta. She looked tiny in a man's pajama top. "It's a John Weitz," she shrugged, "He likes John Weitz pajamas." "Where is he?" I asked but she obviously was in no mood for

and drugs and personality and money figure in the former CBS media critic's analysis of the shake-ups at the network. Random House; 288 pages; $17.95; November.

OTHER PEOPLE'S LIVES

Myrna Loy, by James Kotsilibas-Davis and Myrna Loy. The former Nora Charles speaks of her life in Hollywood and her later involvement in politics. Alfred A. Knopf; 384 pages; $19.95; October.

The Life of Kenneth Tynan, by Kathleen Tynan. The second wife of the glamorous critic tells of a life that encompassed the Angry Young Men, the National Theater, and *Oh! Calcutta!* William Morrow; 500 pages; $22.95; October.

Sylvia Plath, by Linda W. Wagner-Martin. A biography of the famous poet and suicide. Simon and Schuster; 256 pages; $18.95; October.

Rebecca West, by Victoria Glendinning. A biography of the passionate polemicist, novelist, and critic, whose love life was as controversial as her literature and politics. Alfred A. Knopf; 320 pages; $19.95; October.

Many Masks, by Brendan Gill. A life of the flamboyant master architect Frank Lloyd Wright, by a friend. G. P. Putnam's Sons; 576 pages; $22.95; October.

CVJ, by Julian Schnabel. The artist in crockery tells of "nicknames of maître d's and other excerpts from life" in a precocious memoir. Random House; 224 pages; $60; October.

Vesco, by Arthur Herzog. A biography of the famous fugitive, now resident in Cuba, who departed these shores after being accused of looting his company of a quarter of a billion dollars. Doubleday; 336 pages; $17.95; October.

Counter-Terrorist, by Sam Hall. The story of a businessman, state legislator, and born-again Christian who, trained by Israeli commandos, combated terrorism in Thailand, Zimbabwe, and Nicaragua. Donald I. Fine; 336 pages; $18.95; October.

Timebends, by Arthur Miller. The playwright's autobiography, covering his Depression youth, his stage successes, his

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FATHER SEBASTIAN KNEIPP (1821-1897)

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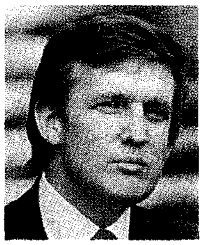
friends and enemies in drama and politics, and—for the first time—his life with Marilyn Monroe. Grove Press; 640 pages; $25; November.



Trump: The Art of the Deal, by Donald Trump, with Tony Schwartz. The master builder (with *New York* contributing editor Schwartz) offers a course in real-estate development and reveals the machinations and negotiations behind his buildings. Random House; 288 pages; $19.95; December.

RICH FOLK

America's Secret Aristocracy, by Stephen Birmingham. How our oldest families work, play, learn, love, and spend their money. Little, Brown; 352 pages; $18.95; October.

The Royal Year, by Tim Graham. Twelve months of photographs of Di, Fergie, and the rest of the floating soap opera at work and play. Summit Books; 128 pages; $14.95; October.

The Country House Garden, by Gervase Jackson-Stops and James Pipkin. From the authors who took us inside the stately homes, a tour of noble mazes, terraces, conservatories, cascades, and ha-has. New York Graphic Society; 216 pages; $35; October.

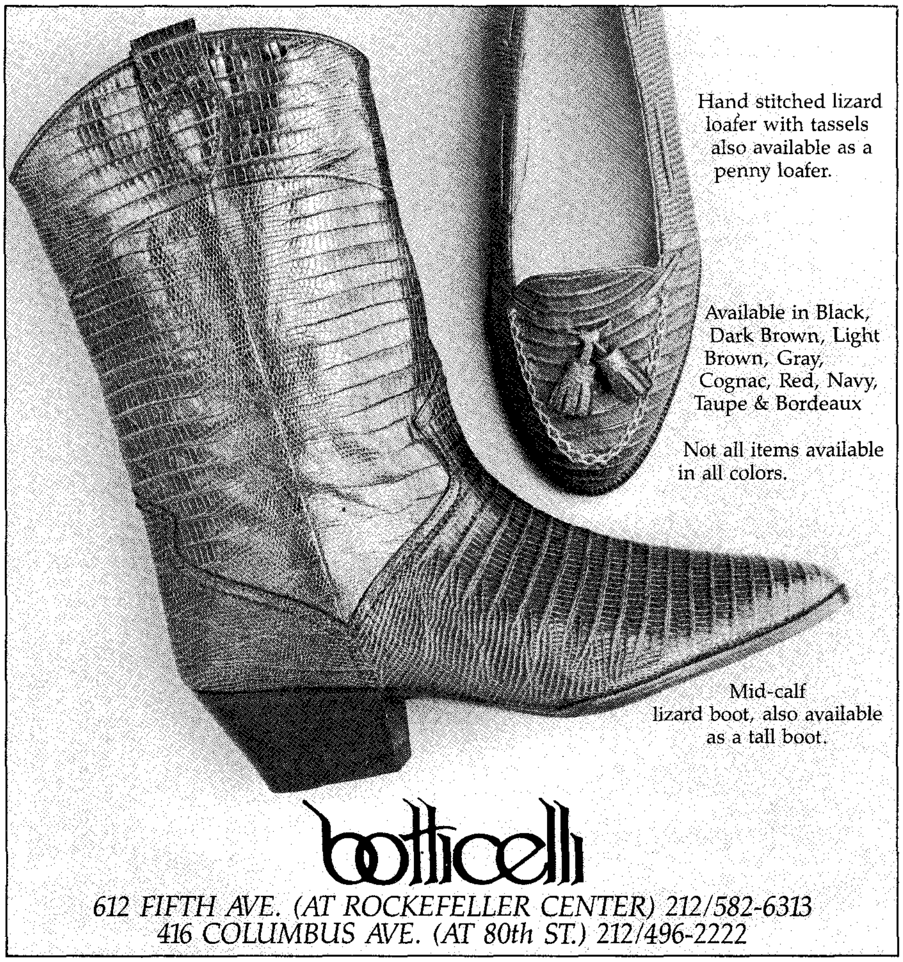
English Country, by Caroline Seebohm; photographs by Christopher Simon Sykes. A history and a tour of farmhouse, rectory, and manor house. Crown; 288 pages; $35; October.

The Fords, by Peter Collier and David Horowitz. The biographers of the Kennedys and the Rockefellers look at another American dynasty. Summit Books; 480 pages; $22.95; October.

A Country House Companion, by Mark Girouard. Anecdote, reminiscence, and illustration of the great, good way of life in the English country house. Yale University Press; 208 pages; $24.95; November.

House of Dreams, by Marie Brenner. The story of a family and a journalism empire—the Binghams of Louisville—that fractured in a bitter quarrel. Random House; 448 pages; $19.95; November.

The Marcos Dynasty, by Sterling Seagrave. The story of the corrupt regime of



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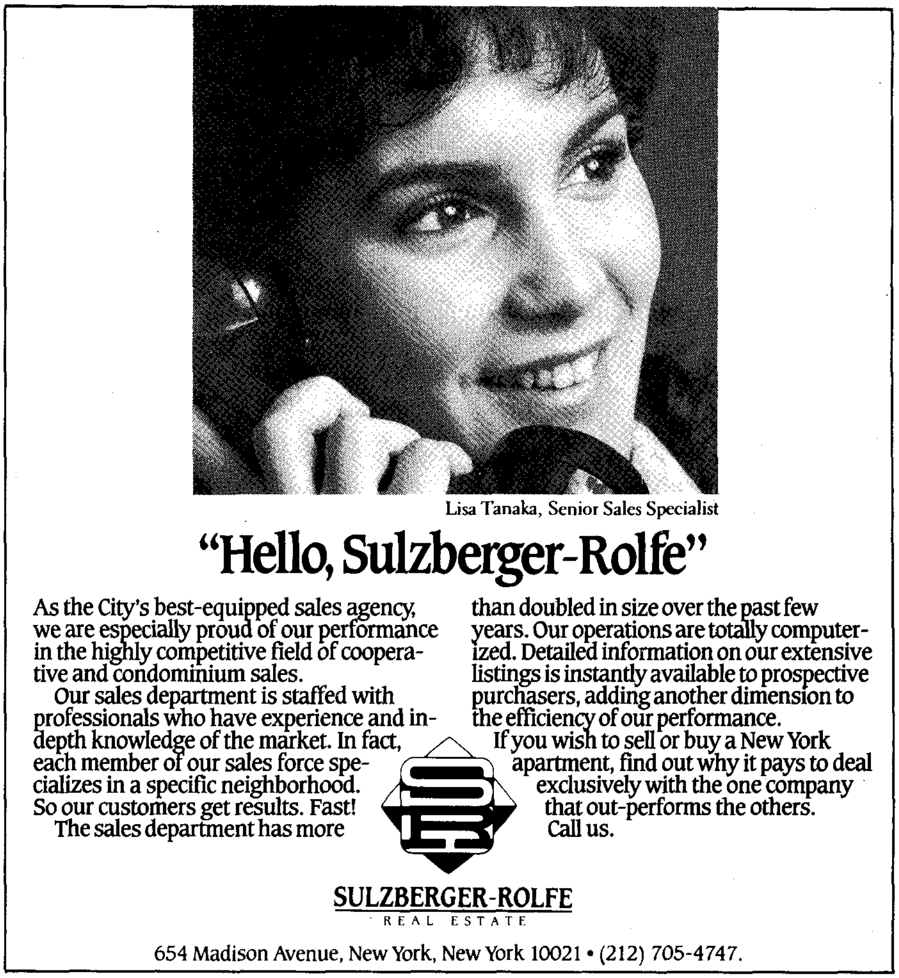

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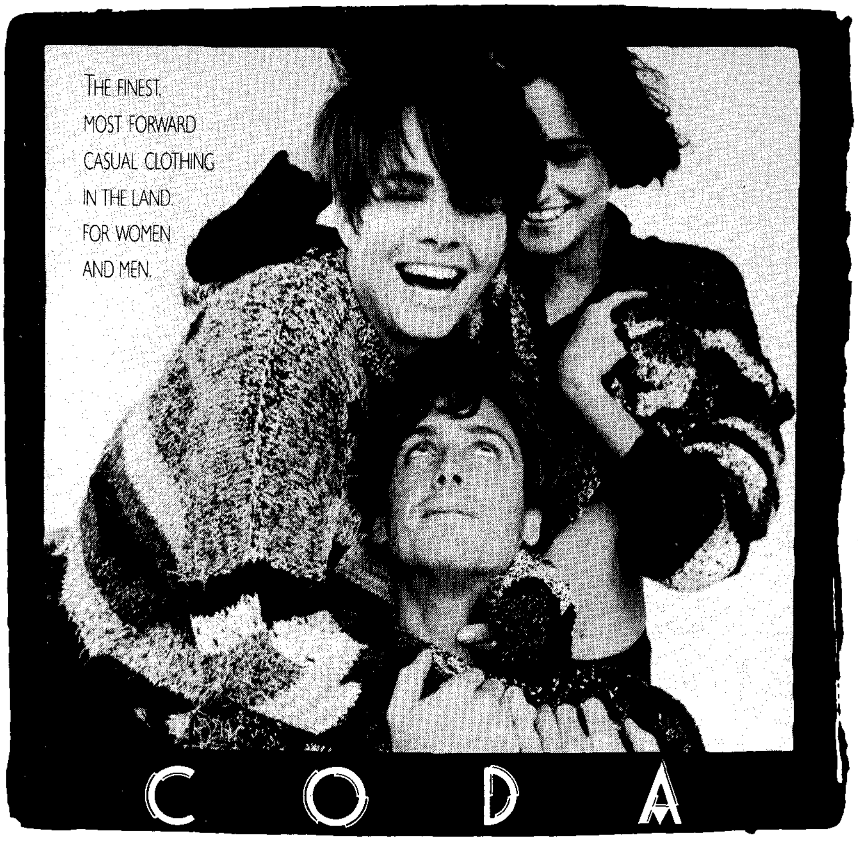

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Ferdinand and Imelda and the part played in it by American business, politics, and crime. Harper & Row; 384 pages; $19.95; November.

ARTS AND CRAFTS

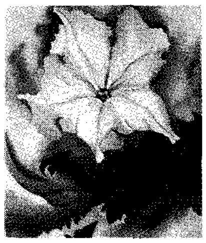
Degas by Himself, edited by Richard Kendall. The artist's letters and diaries form the text of this book illustrated with more than 200 color pictures. New York Graphic Society; 328 pages; $50; October.

Frank Stella 1970–1987, by William Rubin. A survey of the "maximalist" work, paintings and constructions by the prolific painter. New York Graphic Society; 208 pages; $45; October.

Post-Modernism, by Charles Jencks. A study of "the new classicism in art and architecture." Rizzoli; 360 pages; $60; October.

Portraits, by Helmut Newton. Fantasy photos of the rich, the famous, and the glamorous, by the well-known erotic portraitist. Pantheon Books; 240 pages; $39.95; October.

Paris by Night, by Brassaï. The streets and vistas of the City of Light, lit by the 1930s moon. Pantheon Books; 96 pages; $39.95; October.



Georgia O'Keeffe: One Hundred Flowers, edited by Nicholas Callaway. Many never-before-reproduced paintings from the twenties and thirties, by the painter of vibrant erotic blooms. Alfred A. Knopf; 160 pages; $100; October.

Dior, by Françoise Giroud. The former French minister of culture examines the *oeuvre* of one of the great contributors to it. Rizzoli; 325 pages; $95; October.

Women Artists, by Nancy G. Heller. An Elizabethan miniaturist, an Impressionist portrait painter, and a performance artist are among the women featured in this illustrated history. Abbeville Press; 224 pages; $39.95; October.

Japanese Style, by Suzanne Slesin, Stafford Cliff, and Daniel Rozensztroch; photographs by Gilles de Chabaneix. How the Japanese live today, in homes of opulence and austerity. Crown; 300 pages; $35; November. —RHODA KOENIG

Painting courtesy of the Washburn Gallery.

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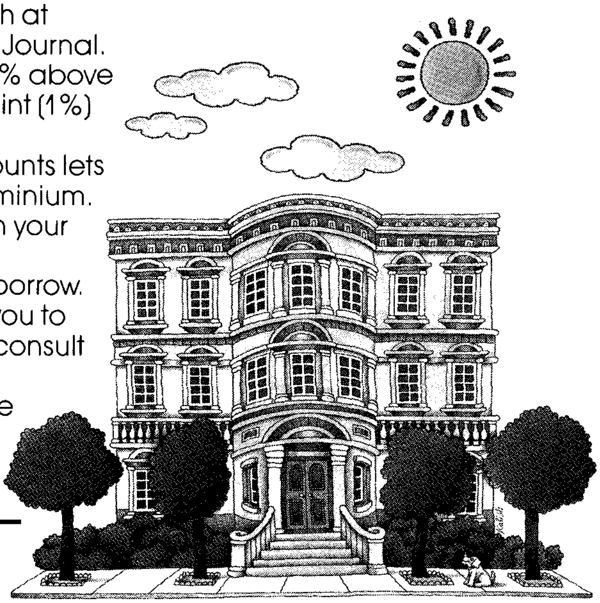

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ARCHITECTURE

REV. JAMES PARKS MORTON

LIFTS SPIRITS WITH THE CATHEDRAL OF ST. JOHN THE DIVINE

CATHEDRAL-BUILDING IS SLOW GOING. BY THE measure of Chartres or Notre-Dame, the Very Reverend James Parks Morton, 57, has been at it for mere moments. But by the standards of today's New York City, the eight years Morton has dedicated to the completion of the Cathedral of St. John the Divine, on Amsterdam Avenue at 112th Street, are an eon.

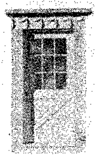
In a stubbornly shabby neighborhood, in an era of pop religiosity, and in a climate of architectural frivolity, Morton is staying his limestone courses, one hand-carved block at a time—thereby doing more for architecture than a platoon of the architects who are wrapping midtown in zoot suits. "Part of today's urban mess," says Morton, "is the sellout to technology. The profoundly human aspects of architecture and craft have vanished. This is a contemporary response to a contemporary need."

The building is the largest Gothic structure in the world. It was designed in 1929 by Ralph Adams Cram, who had taken over a Romanesque version done in 1889. Construction stopped at the outbreak of World War II, leaving a third of the project unfinished.

Now Morton's "folly" is gathering momentum. The stone yard he set up in 1979 next to the cathedral's north wall was augmented last spring by the lease of another, in Long Island City. (But the grinning gargoyles are still being done as they were in the thirteenth century, with mallets and chisels.) This summer, a dozen architecture students arrived for two weeks of lectures and hands-on training in stonework, overseen by the cathedral, in what is to be an annual program.

Morton's mania for Gothic is not all religious. Raised in Iowa, he decided to become an architect and studied with Walter Gropius at Harvard. But in Morton's junior year, Paul Moore, then an Episcopal priest working in the slums of Jersey City, came to talk at the college. Although Morton says he "worshiped" Gropius, he was drawn to Moore's dedication to social change. Morton's solution: to become "a priest-architect."

He studied theology there and joined Moore in Jersey City. After Morton had spent several years in Chicago, Moore, by then the Episcopal bishop of New York, asked him to become dean of St. John the Divine.



Inheriting Cram's vision, Morton saw in it both an architectural challenge and a vehicle for helping his neighborhood. Faced with the skepticism of many who saw it as merely a publicity gimmick, Morton embarked on completing the cathedral, hiring an English master builder and bringing in a handful of local youths willing to learn the unlikely trade of stonecutting. The program, the only one of its kind in the country, has trained nearly 100 stoneworkers. With ornament again fashionable in architecture, some of Morton's graduates are already making a good living. "This is not a project in isolation," says the dean. "It is very personal for the people involved. They end up proud of their work and proud of themselves."

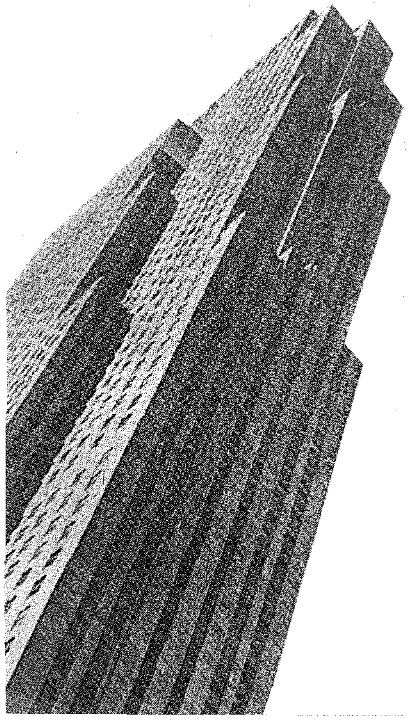
It will take an estimated 22,000 limestone blocks to finish the towers of St. John, and a lot of time as well. The south tower is not scheduled for completion until 1992, the north two years later.

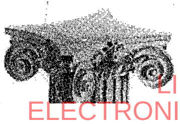
Mindful of the price of his undertaking—roughly $80 million—Morton devotes much of his time to fund-raising. Clad in a threadbare black overcoat, the dean can be seen in the lobbies of some of the city's snappiest clubs, pressing the flesh of major financial figures. Not the least of his allies has been Benjamin D. Holloway, head of Equitable Investment Corporation, who was persuaded four years ago to join Morton's cause and has personally raised more than $10 million for it.

Morton's critics claim that many of the decidedly un-Episcopal programs he conducts in the cathedral are wide of his mandate. Whatever his excesses, though, this man has a mission, one that is no less spiritual for its stony temporality.

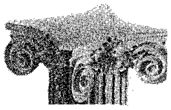
At a time when all too many architects are distinguishing themselves by the speed with which they can change their stylistic robes, a faith like Morton's is more than literally uplifting.

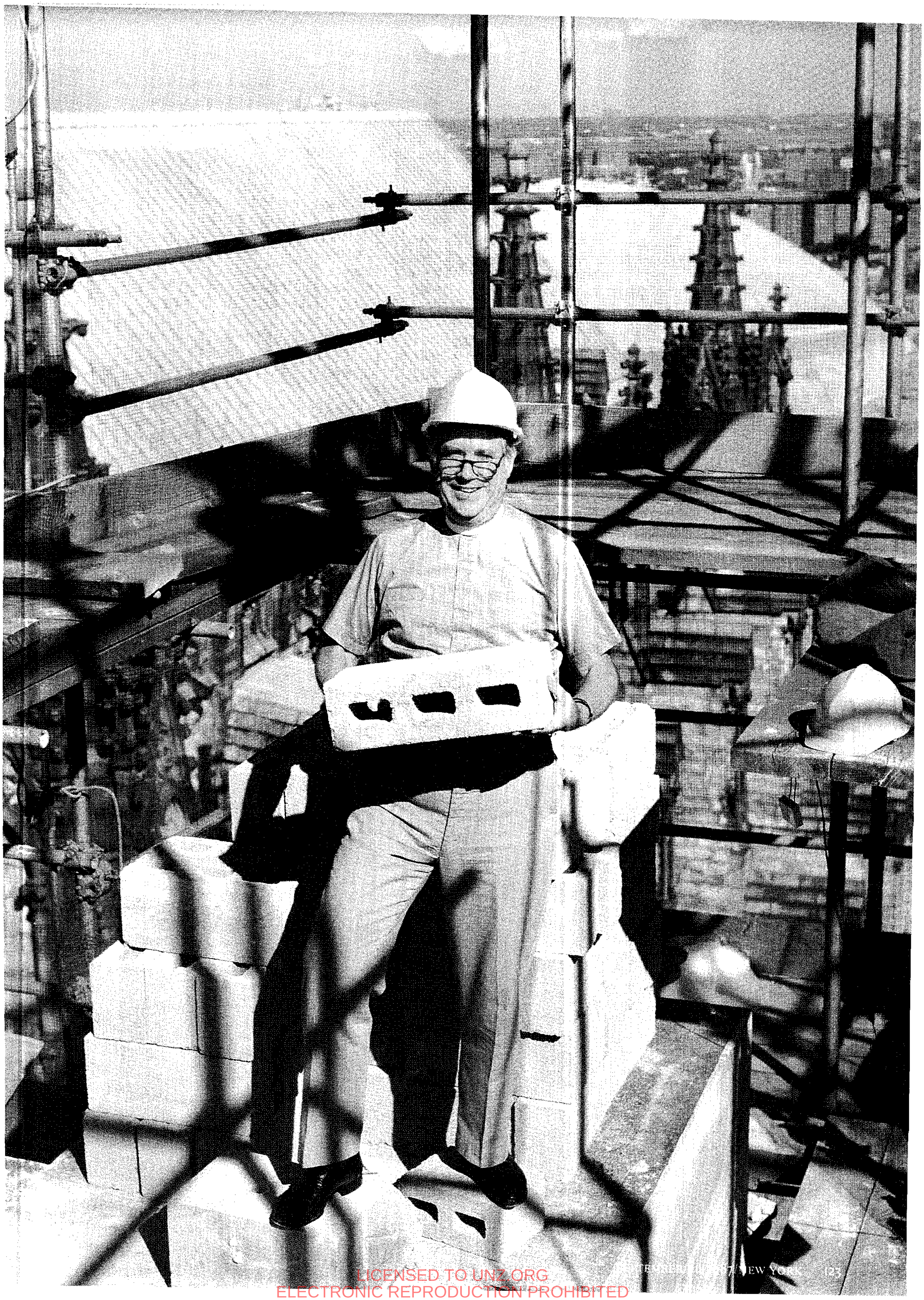
CARTER WISEMAN





PHOTOGRAPH BY FRANK SCHRAMM

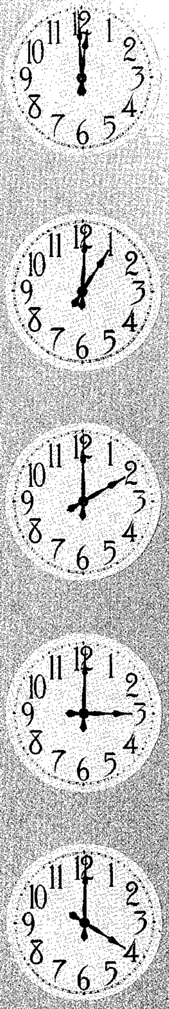




NIGHTLIFE

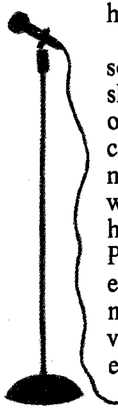
ANITA BAKER

REINVENTS THE ART OF THE JAZZ SINGER



WHEN SARAH VAUGHAN PLAYED AVERY FISHER Hall last year, Anita Baker had backstage passes, but she never made it to her idol's dressing room: "The crowd in the greenroom was spilling out into the hallway," says Baker, who'll appear at Radio City Music Hall October 14 through 17, "and I know how that is. I couldn't be one more person asking her stupid questions, so I didn't go back."

That's unfortunate, because between them the two women personify jazz singing's glorious past and its promising future. Like Vaughan, Baker, 29, whose stylish, passionate 1986 album, *Rapture,* has sold about 3 million copies, has a major voice. Neither a blues shouter nor a gospel belter, she can glide from one end of an octave to the other with ease—rising from her earthy lower register up to clear, high notes in one seemingly effortless swoop (her range is three octaves). And when English fails her, Baker collapses into emotion-laden scat syllables. As one critic has noted, she doesn't just sing about rapture, she embodies it.



Raised in Detroit by an aunt (whom the singer calls her mother), Baker started singing at twelve, visiting a different storefront church every weekend with her grandfather. He'd preach and she'd sing—not *in* the choir but in place of one. "Since none of them seated more than fifteen people, there were never enough people to sing in the choir," she says. She'd also sing along to her mother's record collection, which included Vaughan, Mahalia Jackson, and Nancy Wilson. At sixteen, Baker began performing in clubs, soon joining a funk band, Chapter 8. The band put out one record, on the Ariola label, and then fell apart, so Baker gave up the singing life, eventually working as a receptionist at a law firm.

Then, in 1982, a former Ariola executive asked her to come to Los Angeles to record for the Beverly Glen label. He promised to match her receptionist's salary ($10,000) and buy her a car, so Baker made the trip. The car never materialized, but an album, *The Songstress,* came out the following year. Though it sold 150,000 copies and yielded an R&B hit, *The Songstress* only hints at Baker's talents. The singer soon ran into difficulties with Beverly Glen and ended up fighting the company in court for her freedom.

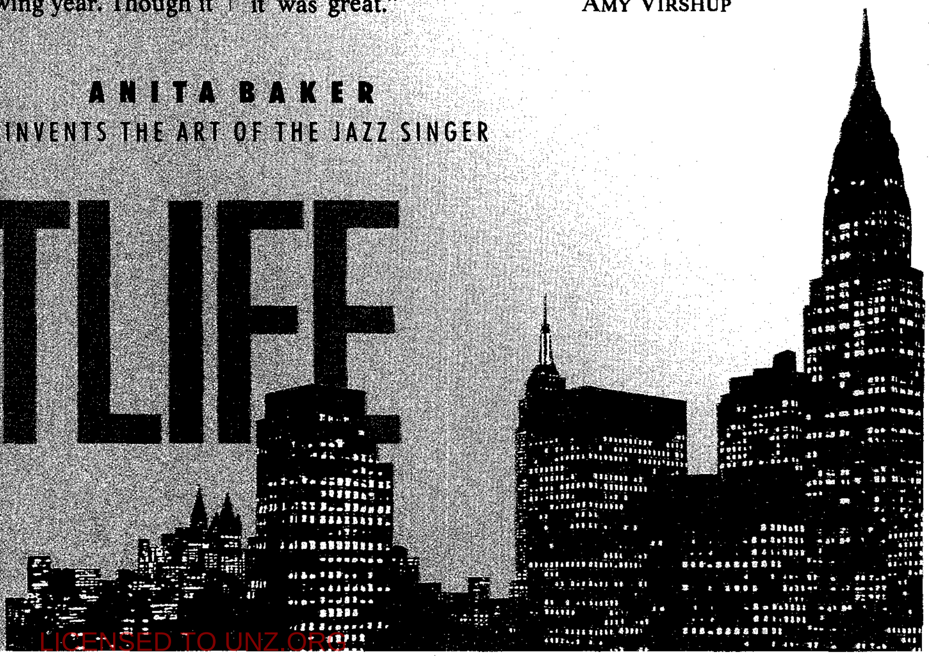
When she signed with Elektra, Baker knew the kind of record she wanted: "I like to put something on the stereo that's there but that doesn't interfere with what I'm doing—that will set a mood and maintain it throughout the album. Ballads.

"But," she continues, "if you go into a publishing house and say 'ballads,' you get Barry Manilow." So Baker told music publishers that she was after "fireside love songs," and came up with five of them for her album. The last three, including the Grammy winner and No. 11 pop hit "Sweet Love," she wrote herself.

She also knew what she didn't want—somebody telling her how her record should sound. "Elektra brought in a lot of name producers and left it to my discretion whether I wanted to use them or not. Of course, they thought I was insane when I passed on them." Instead, she hired former Chapter 8 guitarist Michael Powell to produce and served as her own executive producer. The results: a lean, minimalist record that showcases Baker's voice, fusing gospel, jazz, and pop. It earned her two Grammy Awards in addition to critical accolades and a place on many of 1986's "Ten Best" lists. Her next album, says Baker, should be even jazzier.

Baker says her live show is more "dynamic" than the album: "Which means that I scream every now and then. I feel it coming on and I let it go. From the album, I think people expect a lot of production, because how could you bring music that is so sparse to the stage without something to augment it? But we do it and we get away with it. Which is something else I stole from Sarah. Because she came out with three pieces and she just made the show around those three pieces," says Baker. "And it was great."

AMY VIRSHUP



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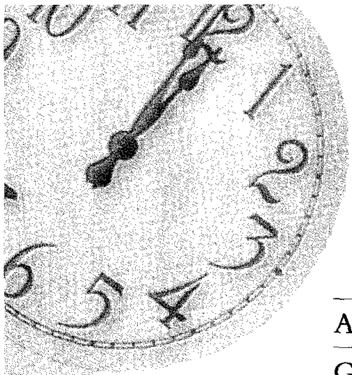

WARWICK AND BACHARACH, TOGETHER. THE PASSION OF LONETTE McKEE; KING SUNNY ADE'S SWEET SOUND. THE DEAD, LIVE.

ROCK, POP, AND SOUL

IT'S TRUE: THERE'S NOTHING like a **Grateful Dead** concert. For two decades, the band has been mesmerizing devoted followers and selling out concerts worldwide, playing its own brand of country-tinged psychedelia. Now, on the twentieth anniversary of the Summer of Love, the Dead has its first song in the Top 40 (the survival anthem "Touch of Grey"). Deadheads and new fans alike can catch the band at Madison Square Garden September 15, 16, 18, 19, and 20. Later in the month, Irish rockers **U2** will bring *their* ecstatic anthems to the Garden—September 28 and 29.

◆

Before *Graceland* made the sound of Soweto popular, **King Sunny Ade** brought the African beat here. The Nigerian-born musician mixes pedal steel guitar, talking drums, and lilting vocals and comes up with juju music—the percussionists set the beat, and then King Sunny and company (there'll be at least ten players) weave intricate melodies around it. At S.O.B.'s September 16 and 17.

◆

Big-city hick **Ned Sublette** belts out modern honky-tonk based on what, he says, "I hear in my head when I reach back as far as I can." He breeds those Lubbock, Texas, memories with wisdom harvested from ten years in the downtown scene and comes up with such ditties as "Cattle Mutilation" and "Cowboys Are Frequently Secretly (Fond of Each Other)." The Ned Sublette Band is paired September 20 at Tramps with the **Surreal McCoys.** The McCoys won the Marlboro country-music award with their Merle Haggard brand of country and leader Kevin Trainor's sense of humor (he plays slide guitar with a bottle of Bud).

◆

Here's what friends are for: Singer **Dionne Warwick** and songwriter **Burt Bacharach** spun out dozens of hits during the sixties, collaborating on tender ballads like "Message to Michael," "Wishin' and Hopin'," and "Only Love Can Break a Heart." They split up in 1974, rejoining three years ago. They'll perform together live for the first time September 24 through 26 at Radio City Music Hall. The Music Hall will echo with **Dan Fogelberg**'s sentimental sounds from the innocent age on September 29 and 30, followed by the stirring yet dreamy rhythms of Georgia's **R.E.M.** on October 6 and 7, and New York's own New Wave folkie, **Suzanne Vega,** on the twenty-sixth. And the pop-rocking **Lisa Lisa and Cult Jam,** which hit the charts this year with "Lost in Emotion," will appear October 28.

◆

The **Del Fuegos** carry a torch for tradition—the tradition that melds Jack Kerouac, Hank Williams, and the Rolling Stones. Says guitarist Dan Zanes, "We're workin' on bein' the wildest band in the country and keepin' what we believe to be the original spirit." The four-member band from Boston will bring the rock-and-roll spirit to the Ritz September 26, playing songs from its latest album, *Stand Up.* Also at the Ritz, the **Hooters** will give an eighties spin to sixties folk and rock on September 24, and Great Britain's techno-rocking **The Fixx** will appear on September 29.

The High Heeled Women laugh it up at Greene Street.

Trumpeter Wynton Marsalis.

Ray Charles will open the season at the Lehman Center October 10 with his blend of the sacred and the profane. Mixing blues, rock, and soul, Charles will draw on his 35-year career—from "I Got a Woman" to "What'd I Say" to "Georgia" and on through ten Grammys and last year's Kennedy Center honors—in his only New York performance this year.

◆

Grammy winner **Chuck Mangione** endeared himself to Americans in 1976 when his energetic music was the background for the Olympics telecasts. On October 17, Mangione will play his flügelhorn at the Colden Center in Queens, treating pop-jazz enthusiasts to such songs as "Feels So Good," from his platinum album, and "Chase the Clouds Away."

◆

A decade after the King's death, **Roy Orbison** still rocks in the tradition Elvis began. Clad in his ever-present black and wearing dark glasses, Orbison will bring the mood of embryonic rock to the Westbury Music Fair with songs like "Only the Lonely" and "Oh Pretty Woman." Joining him October 20 will be country singer

Photographs: top, Lynn Goldsmith/L.G.I.; bottom, Brian Davi

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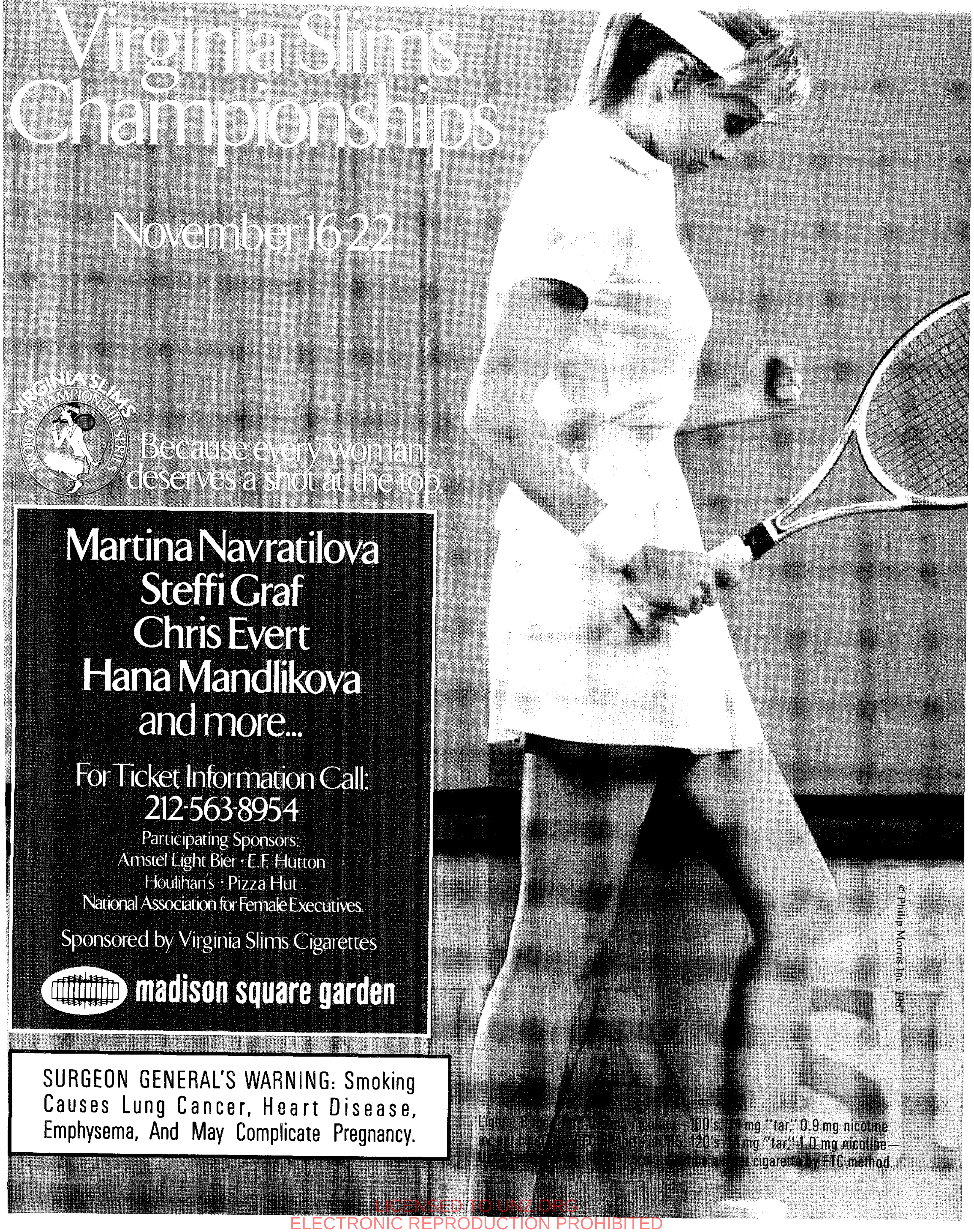

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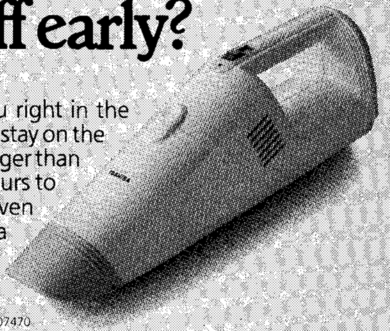

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Carl Perkins, who wrote the Elvis hit "Blue Suede Shoes." **Willie Nelson** will perform true-to-country favorites like "Blue Eyes Crying in the Rain" there from November 5 to 8, on a bill with England's punkish **Smiths.** And from November 9 to 14, **Peter Allen** will take the stage.

ENTER LAUGHING

THE **High Heeled Women** SPOUT "ovarian" humor, covering everything from the agony of aerobics to the drudgery of diapers. The trio—Tracey Berg, Cassandra Danz, and Mary Fulham—joined forces because they agreed "it's not easy for a girl to make her living standing up." Their lively silliness has been captured in two books, *Plain Jane Works Out* and *From Here to Maternity*, and at Upstairs at Greene Street, they'll cavort through musical-comedy sketches Friday evenings through October. And in November, it's introspective chanteuse **Celeste** on Fridays and scintillating singer **Marta Sanders** on Saturdays.

Singing at the Ballroom: Lonette McKee.

☛

The Everyman host of **Mike's Talent Show** is the quirky Ed Sullivan of the eighties: Michael Smith, best known for his appearances on *Saturday Night Live*, gathers artists from the performance, video, literary, comedy, and art worlds and creates kaleidoscopic variety shows. Previous Talent Shows have included the likes of monologuist Eric Bogosian, performance artist turned Shakespearean-actor Ethyl Eichelberger, writer Richard Price, and the world's fastest painter, Morris Katz. Deadpan comic Smith and friends (including Eichelberger, Price, and comics Paul Zaloom and Moynihan and Green) will be at the Bottom Line

Photograph by Eddie Adams/Gamma-Liaison.

October 1. And New York Music Award winner **Buster Poindexter** (a.k.a. David Johansen) and his **Banshees of Blue** will perform songs from their new album Wednesdays into the fall.

NEW SOUNDS

THE KITCHEN, WHICH SUPPORTS THE New York experimental-arts community, will celebrate the latest from Japan during a festival, September 22 through 27. **New Music Japan** will feature work by artists fresh to the West, ranging from the native-instrument experimentations of Sato Michihiro to the psychedelic, jazz-jolting guitar of Kotagawa Rin to the infamous, underground punk of Friction. The last two performances will feature dueling improvisations by downtown artists and visiting Japanese musicians.

◆

Pat Metheny has been lauded as "continuously creating new musical pathways" with his jazzy playing on guitar and guitar synthesizer. This year, the improvising musician wended his way through the U.S.S.R., Japan, South America, and Canada to end at the Brooklyn Academy of Music. Metheny will perform the music of minimalist **Steve Reich** November 5 to 8; also on the bill are conductor **Kent Nagano** and the **Brooklyn Philharmonic.** Later, BAM will explore the downtown music scene, pairing off multi-instrumentalist **Elliott Sharp and Carbon** (which includes four of New York's best drummers and a string quartet) and improvising trombonist **Peter Zummo** and musicians November 13 and 14. Postmodern jazz saxophonist **Henry Threadgill** will appear December 11 and 12 with a 29-piece orchestra. Also there, the vocal music of **Meredith Monk,** who is performing with Bobby McFerrin November 20, 21, and 22.

Montgomery, Plant, and Stritch, at the Algonquin.

Photograph by Jeanne Strongin.

JAZZ

LATELY, **Lonette McKee** has appeared onscreen in *The Cotton Club* and *'Round Midnight,* and onstage as singer Billie Holiday in the acclaimed *Lady Day at Emerson's Bar & Grill* (that one-woman show ran for nine months last year). Of her Holiday performance, John Simon wrote, "She speaks, sings, roams about, and acts with authority, compassion, and, best of all, passion." This fall, McKee will bring that same passion to the Ballroom (her first cabaret appearance in six years) from September 22 to October 3. Like

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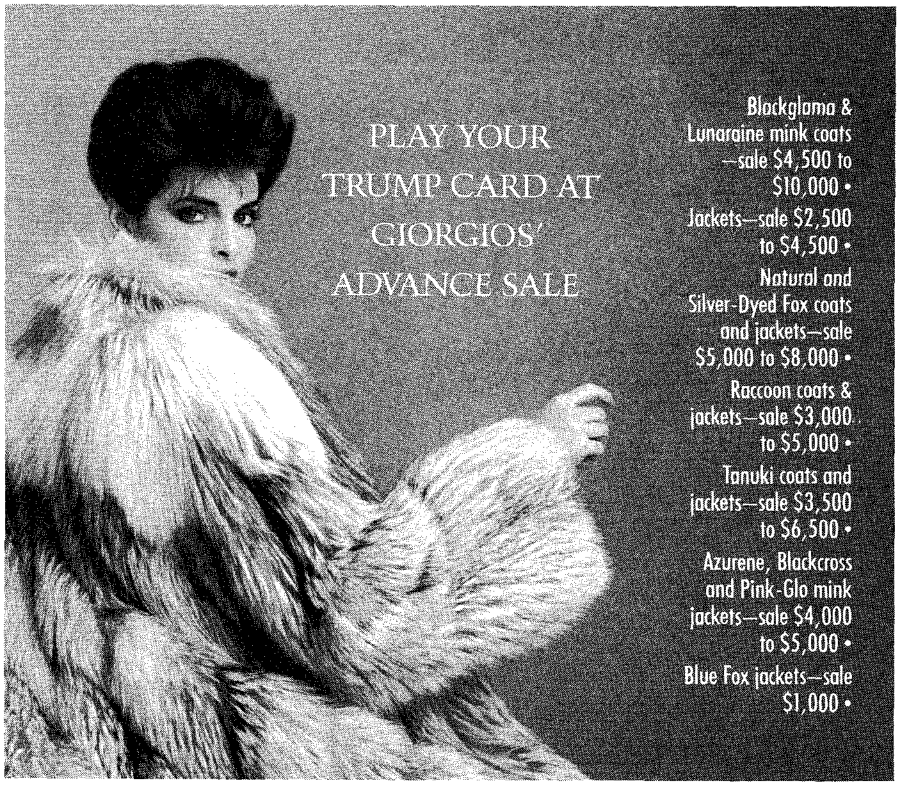

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McKee, singer **Karen Akers** has been seen on stage and screen—she had a PBS special, was on Broadway in *Nine,* and showed up in *Heartburn* and *The Purple Rose of Cairo*—and she'll take over at the Ballroom from November 17 to 28. And **Blossom Dearie** will begin her fifth smash year of 6:30 P.M. concerts on October 20, running through Halloween.

☛

Shuttling between earth and the atmosphere with songs like "Donegan's Blues" and "I Like the Likes of You," jazz pianist **Dorothy Donegan** will appear October 13 through 18 at the Village Vanguard; it'll be her first Greenwich Village performance in 30 years. Donegan will follow bebop's first vibes player, **Milt Jackson,** who will bring his quartet to the Vanguard September 22 through 27.

☛

Sarah Vaughan took her voice professional at nineteen, but it was already richly mature from her days in the church choir. Since then, she has threaded her stunning control and range around the conventions of jazz and big-band music, becoming a thrilling audience favorite. Vaughan will sing October 13 to 18 at the Blue Note. She follows **Wynton Marsalis,** the cerebral jazz trumpeter who plays from the heart, who will appear from October 6 to 11. Also at the Blue Note, smoky-voiced **Phyllis Hyman** will sing September 15 to 20; **Bobby McFerrin** and friends will ladle up percussive scat flavored with wit September 22 through 27; octogenarian violinist **Stephane Grappelli** will play September 30 through October 5; and fast-valved trumpeter **Freddie Hubbard** will perform from October 20 to 25.

☛

The urbane **Bobby Short** will join opera's **Jessye Norman** and the **Amherst Saxophone Quartet** October 19 at Avery Fisher Hall in a Duke Ellington memorial tribute as wide-ranging in styles as the composer-bandleader himself. And, of course, Short will be back at Cafe Carlyle on Tuesday through Saturday nights, beginning September 22.

FINISHING NOTES

PLAYING AROUND: THE LONE STAR Cafe will offer the sounds of Chicago blues this fall: **Son Seals** appears on September 21, and **Albert King** performs September 29 and 30. Fat Tuesday's will provide a stage for the rhythmically inventive acoustic bassist **Ron Carter** and his string quartet September 22 through 27. The **Steve Kuhn Trio** will take to the stage at the Village Vanguard October 6 through 11; they'll be followed by the **Ce-**

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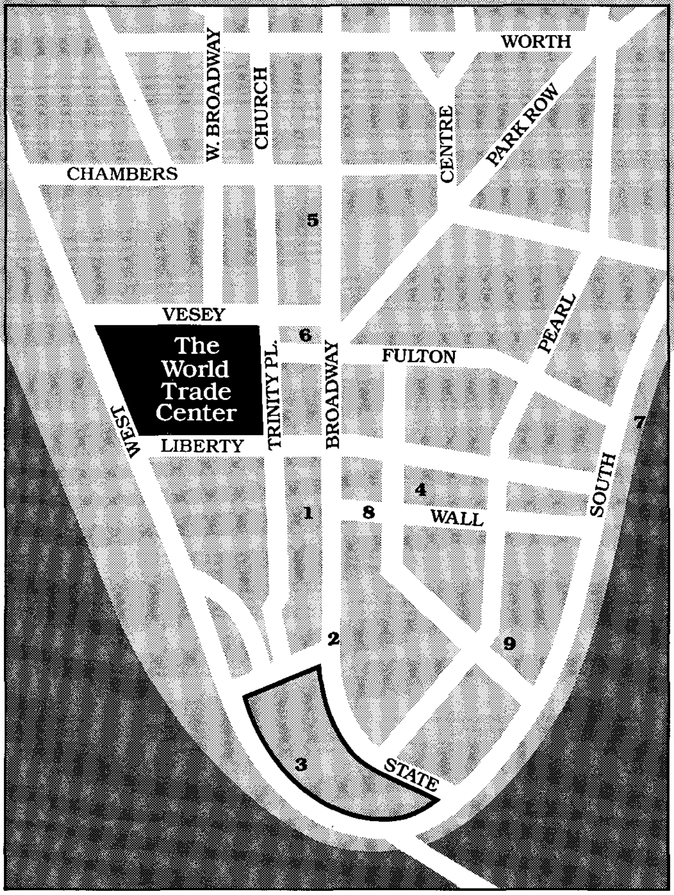

1. Trinity Church. The last resting place of some of the nation's first heroes: Alexander Hamilton, Robert Fulton, James Lawrence ("Don't give up the ship"), and William Bradford, who began the city's first newspaper. The museum houses 17th-century birth records, old sermons. On nearby Broadway ("Breetweg" to the Dutch), you can see the sites of Washington's HQ at #1, Benedict Arnold's home at #3, Washington's 2nd presidential mansion at #39.

2. Bowling Green Park. It's where Peter Minuit paid for Manhattan, where the first European settlers built houses and played at bowls, and where, 150 years later, America's first protest against British oppression took place. The park fence dates from the 18th century.

3. Castle Clinton & the Statue. Named for the gun batteries established by the Dutch to repel invaders, the Castle has been fortress, show biz capital (P.T. Barnum introduced Jenny Lind here & Morse demonstrated his telegraph), and immigration center (before Ellis Island). Now you can buy tickets here for ferries to the Statue of Liberty.

4. Federal Hall. Freedom of the press began on the site in 1735 with the libel trial & acquittal of NY newspaperman John Peter Zenger. And the US began here too. In 1789, when it was the nation's first capital, George Washington took his oath of office & Congress met here for the first time & adopted the Bill of Rights.

5. Woolworth Building. When the skyscraper was young & people thought heights ungainly, the dime store king's tower was hailed as a "cathedral of commerce."

6. St. Paul's Chapel. Manhattan's oldest surviving church, built back when steeples, not skyscrapers, towered over the town.

7. South Street Seaport. Where New York-as-shipping-capital began. The whole area, now restored, is bristling with masts, bustling with shops, restaurants, free concerts.

8. Wall Street. The embryo of the city's stock exchange got its start under a buttonwood tree at #68 in 1792. And did you know that this street's namesake protective wall didn't work? The Indians stole the planks for firewood.

9. Fraunces Tavern. Visit the museum upstairs and sit down to a meal in surroundings that General Washington might recognize.

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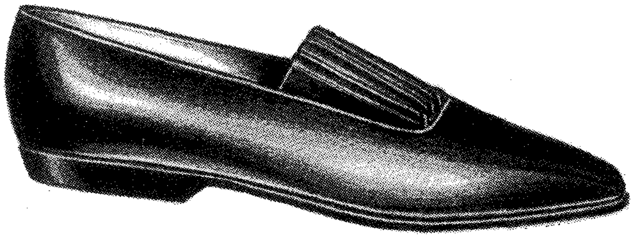

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dar Walton Quintet October 20 through 25. **Jay McShann,** a swinging jazz pianist from Kansas City, will pass through the Big Apple and stop October 9 to visit the New School as part of the Jazz at Six series. The Village Gate will feature a darling of the European circuit, pianist **Walter Norris,** from October 13 to 25 and emerging pianist **Hilton Ruiz** from October 27 to November 8. Sweet Basil will welcome bandleaders **Arthur Blythe, Lester Bowie, Chico Freeman, Kirk Lightsey, Cecil McBee,** and **Don Moye** performing together as "The Leaders" November 24 to 29.

Rockin' after midnight: **Vernon Reid,** a guitarist who has played with Mick Jagger, will bring his band, **Living Colour** (including lead singer Cory Glover of *Platoon* fame), to CBGB on September 19; former Velvet Underground drummer **Maureen Tucker** will appear there September 25 with **Half Japanese.** The Knitting Factory will offer **Arto Lindsay,** a former Lounge Lizard, September 26; **John Zorn** will dedicate himself to the music of Sonny Clark October 7 through 11, and **Pianosaurus,** with its folksy rock played on tiny, toy instruments, will refresh audiences once a month at the Factory, beginning October 31. Maxwell's will have Australia's **Celibate Rifles** the same night.

Just folks: For a bit of the Irish, fiddler **Eileen Ivers** will join **Seamus Egan,** who will be playing the flute, mandolin, banjo, and uilleann pipes, at the Eagle Tavern October 3. Carnegie Hall will gather folk sounds, from the a cappella feminist gospel of **Sweet Honey in the Rock** November 6 to the touching words of **Judy Collins** November 27 and the winning stories and songs of **Arlo Guthrie** November 28.

Present laughter: The queen of insults, **Pudgy,** will abuse the crowd at Caroline's at the South Street Seaport September 15 through 20; comic **Barry Sobel,** who's featured in the upcoming Tom Hanks film, *Punchline,* will stir up the laughs there September 22 through 27. Comedienne **Sandra Bernhard** will regale Dance Theater Workshop audiences October 21 and 22.

Sing out: The Algonquin will treat its crowd to the fresh cabaret style of **Montgomery, Plant and Stritch** Tuesday through Saturday through November 7. Fifty years of jazz and pop will come to Michael's Pub with the still-velvety **Mel Tormé,** September 15 through October 10. The ever-loving **Shirelles** will be at Sweetwater's September 29 through October 4. And the girl from Ipanema, **Astrid Gilberto,** performs her Brazilian music at Fat Tuesday's October 27 through November 1.

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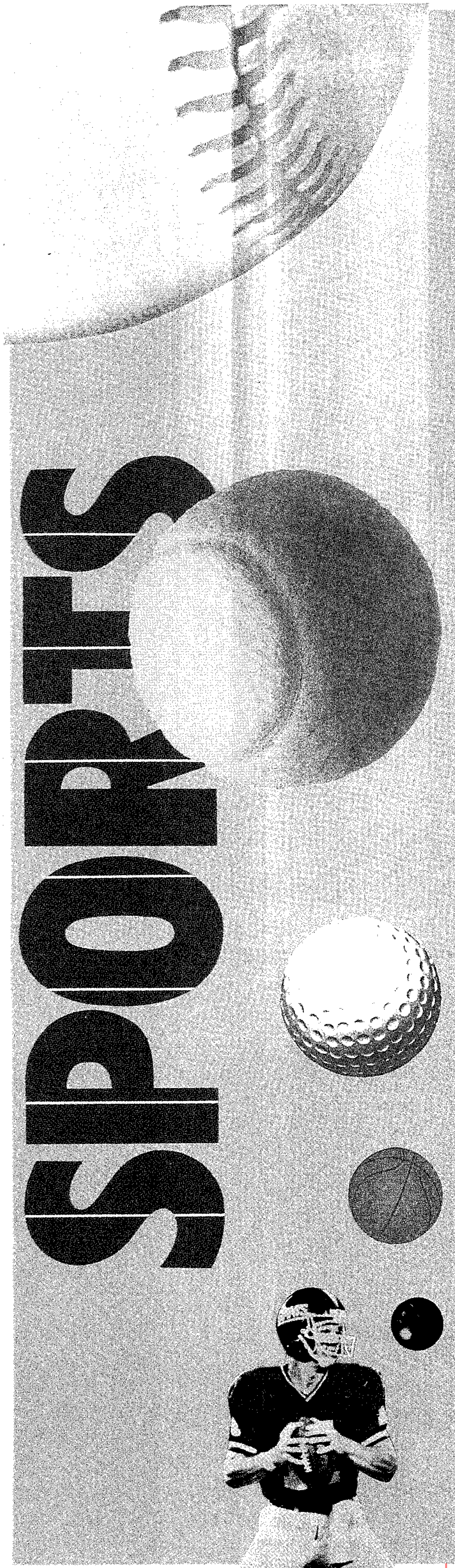


BILL PARCELLS

GEARS THE GIANTS FOR A SECOND SUPER BOWL SEASON

LOOKING RIGHT AT HOME IN HIS BULGING, blue nylon sweatshirt, Bill Parcells walked the sideline of the New York Giants training field in Pleasantville, New York. Three fans lolled on the warm grass, watching him glare at his team.

"Nice tan this year," said one.

"Nice haircut," said the second.

"Yeah," said the third. "He seems . . . different, relaxed. *Bigger*."

For a coach facing one of the NFL's tougher schedules, Parcells did seem strangely content: His team, in most respects, is stronger than it was last season, when it leveled the league, won the Super Bowl, and helped him become Coach of the Year. He smiled and put a hand to his formidable midsection, which had become even more formidable during the off-season. He spoke to an assistant, and his blunt Jersey voice slid into an odd but unmistakable southern drawl. He saw something he didn't like on the field, lost the smile, and stormed off to ream out an underachieving lineman.

"Hey," said a fan. "Listen to *that*."

They were watching a coach in the process of becoming a Coach—a football archetype. If things go his way this year, Parcells—who has never bothered to cultivate an image—may become fixed in the public mind in the same way that Vince Lombardi, Bear Bryant, and Tom Landry have: as a symbol of a specific style of play, of coaching, and of winning. All archetypal Coaches have been superb motivators; Parcells could become the first whose power comes from being one of the guys.

Paul Bryant, the feared Alabama coach, was known as Bear.

Parcells is known as Tuna.

His players douse him with Gatorade, bedevil him with practical jokes, and push themselves mercilessly for him. His training camp may be relaxed, but his vision of the game is one of dazzling clarity and brutality: Stop them from scoring and you cannot lose. He forged a team to match that vision, and he drives it by hugging, bellowing, taunting—crossing and recrossing the line between boss and friend.

"Bill is a needler," says Lawrence Taylor. "He will pick, pick, pick, sometimes in fun, sometimes seriously; he' a guy who knows how to motivate, an he'll mess with your head to do it."

"Ever since the Knute Rockne era, says Parcells, who grew up five minute from where Giants Stadium no stands, "the fans have placed tremer dous importance on a coach's ability t motivate. My feeling is, the players hav to have something to start with c you're not going to reach them. Bu once you have your team together, yo build motivation with whatever you ca muster up, whatever you can find.

"I've always thought of myself as a average guy," he says. "I don't think I' anything special. You'd be amazed a how intelligent and brilliant and wo derful and all that other s--- the playe have made me. . . . I'm one of them. I' the guy in charge, but I am a Giant. Th hardest thing for any coach to do is walk the line between being a boss ar also being someone the players know their last line of defense. You are n born knowing how to do this. Son coaches don't care to do it. Some wa to be disciplinarians all the way. G bless 'em. I'm just not made that way like football players too much."

Likes them, and has an unerring i stinct for them. He knows when to pic when to praise, when to lend suppo George Adams, the fullback who sat o last season with a chipped pelvis, seem jittery going into the first preseas game, so Parcells took him aside.

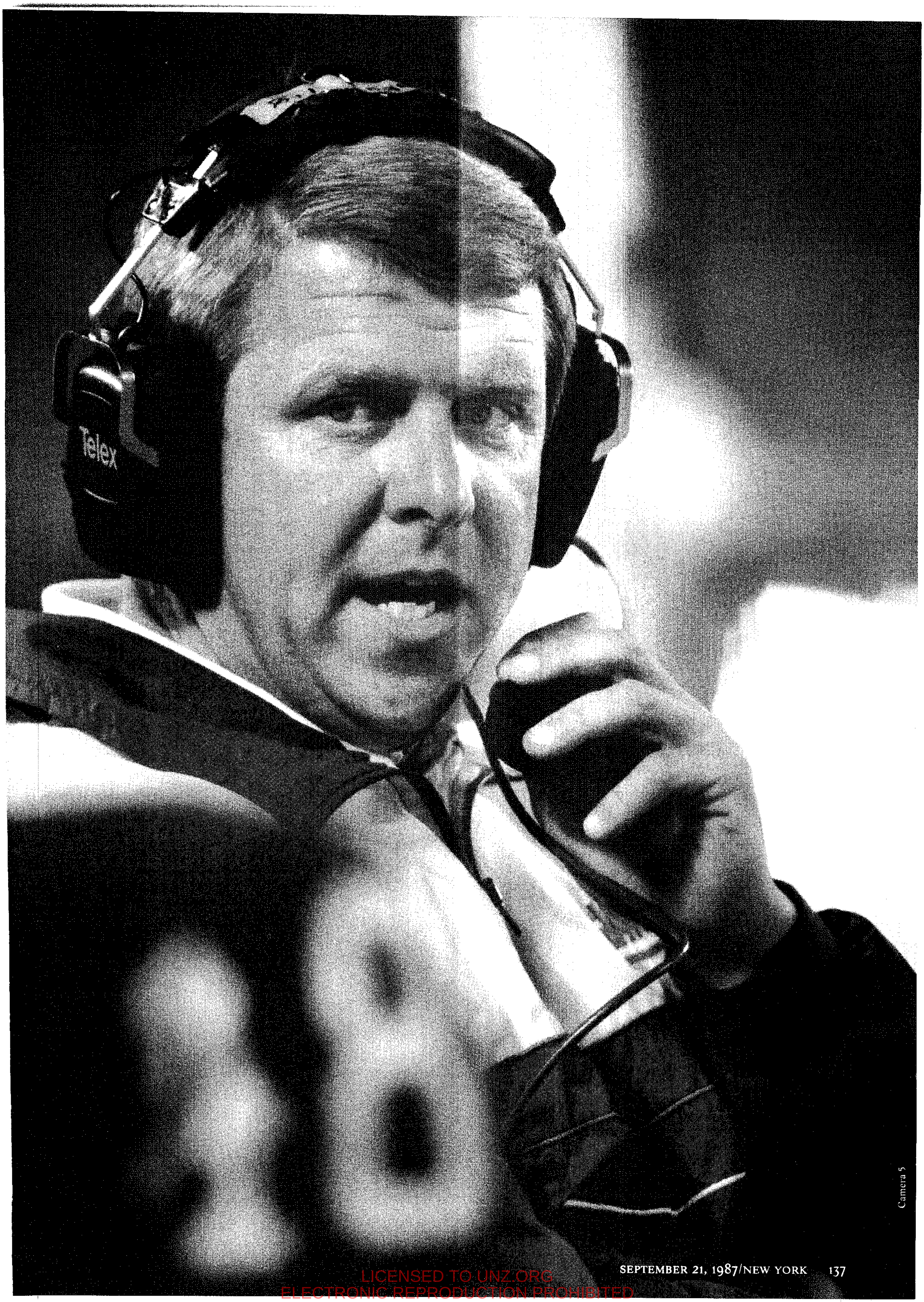
"George," he said, "you've got to st being nervous. You're not a rook They're not going to beat you up." Th he gave the ball to Adams again a again, letting the runner remember wl it's like to break through the line and off big gains—eighteen yards, thirte yards, eleven yards, a touchdown. Wh Adams scored, he spiked the ball, back to the sideline, and got a vigor pounding from his boss and friend.

"He knows who we are," says Geo Martin, the defensive end. "Each one us. It's a question of refinement. H always refining the machine."

"The fight's starting," says Parce "You just want to be sure the fight are ready to go."

ERIC POO

PHOTOGRAPH BY
KEN REGAN



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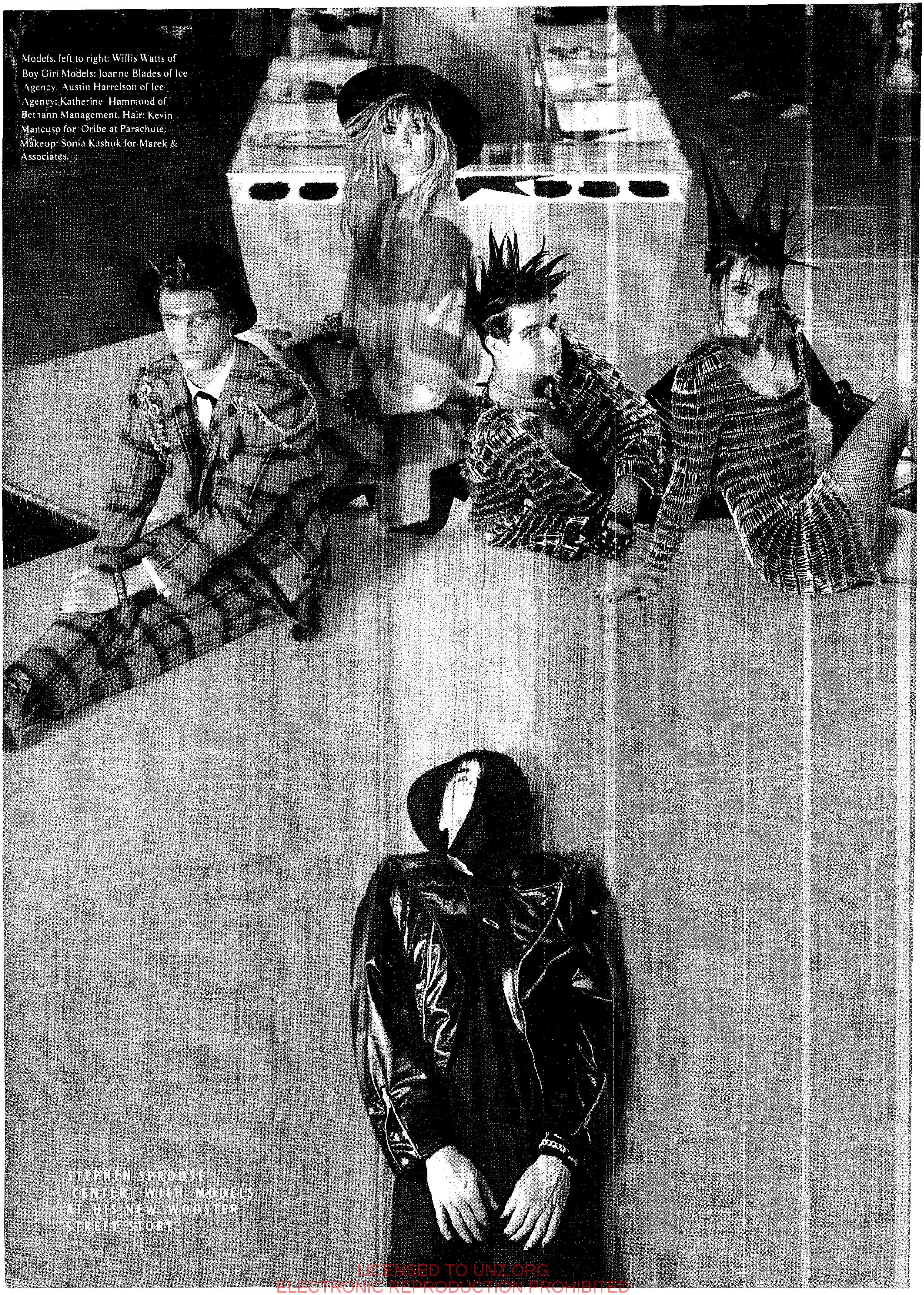
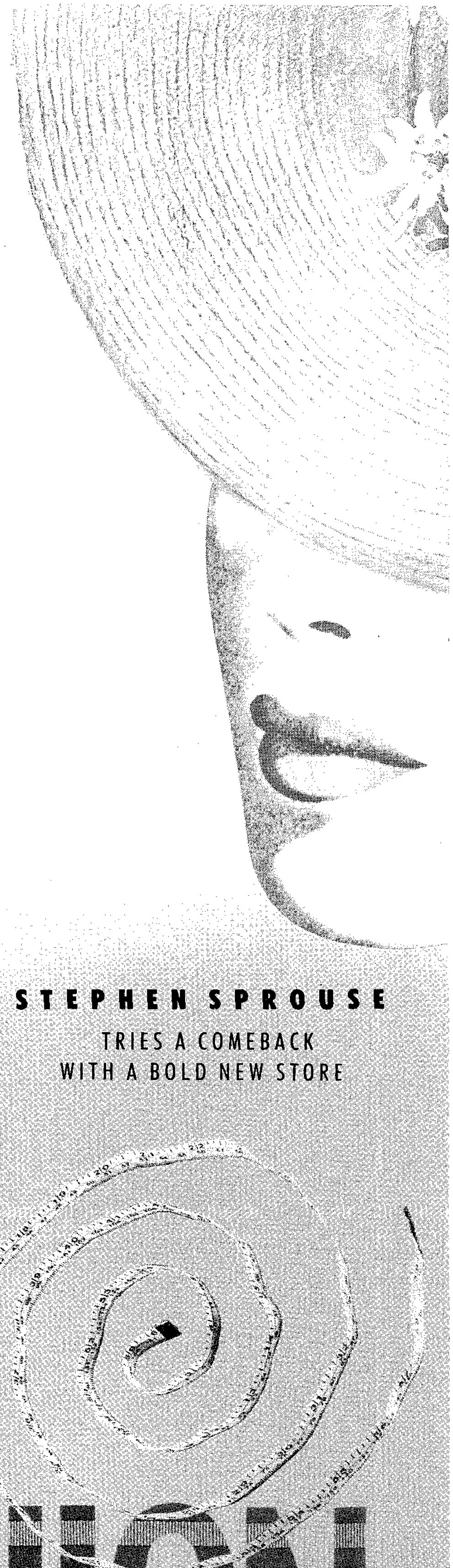


Models, left to right: Willis Watts of Boy Girl Models; Joanne Blades of Ice Agency; Austin Harrelson of Ice Agency; Katherine Hammond of Bethann Management. Hair: Kevin Mancuso for Oribe at Parachute. Makeup: Sonia Kashuk for Marek & Associates.

STEPHEN SPROUSE (CENTER) WITH MODELS AT HIS NEW WOOSTER STREET STORE.

FASHION



STEPHEN SPROUSE

TRIES A COMEBACK WITH A BOLD NEW STORE

ANYONE STROLLING PAST THE RITZ ON May 1, 1984, might have thought that the hundreds of people clamoring to get into the club were frenzied groupies determined to see the latest pop idol. In a way, they were. Stephen Sprouse, the newly crowned king of the countercouture, was about to present his fall collection, and the show was the hottest ticket in town.

Just over a year later, the party was over. Beset by cash-flow problems and unable to deliver his merchandise on time, Sprouse closed up shop and his lawyers had to protect him from his creditors—whom, the *Times* reported, he owed $600,000.

But that was two years ago. Today, Stephen Sprouse is back in the game, with a bold marketing strategy, a new store, and, most important, a solid financial foundation. He has, it would seem, learned from his mistakes.

The shy, 33-year-old designer is ensconced in his new all-white showroom in Andy Warhol's old Factory. He refuses to talk about the past, about his meteoric rise and precipitate fall—"It just makes me too crazy." Pressed, he allows that "what happened was that the publicity and s--- happened before any kind of plan. I didn't know what I was getting myself into."

Sprouse left his hometown of Columbus, Indiana, at seventeen to attend the Rhode Island School of Design. After only three months, he quit to work as an assistant for Halston, where he stayed for two years. In the mid-seventies, he and Debbie Harry, a good friend, lived in the same building on the Bowery, and, Sprouse says, he would "make her clothes to wear up the street at CBGB's. So that's how I got into doing clothes, with her. But in between that point and 1983, I did art."

Then, in 1983, Kezia Keeble, who now handles Sprouse's public relations, approached him for a Polaroid-sponsored show of young designers. "And that's when the fashion thing kind of started," he says. "It was almost by accident." *Vogue*'s Polly Mellen liked what she saw, and the rest is history.

This time around, though, the stakes are higher, and the risks greater. But Sprouse isn't up there at the top without a net. Now the quintessential downtown designer has some decidedly uptown backing. Andrew Cogan, 25, the president of Knoll International Holdings, is financing his comeback, and Peter Clements, 46, formerly a group president at Manhattan Industries, is president of the Stephen Sprouse Company.

The first move in their master plan is a flagship store in a converted SoHo firehouse at 99 Wooster Street. Called Stephen Sprouse, the 5,600-square-foot, three-tiered shop opened August 29. For the moment, it is the only place where the designer's clothes can be bought.

On the ground floor, with its two walls of video screens and its 24 speakers blasting out Sprouse-selected rock, is the "S" line—skinny-legged jeans in denim ($46) and leatherette ($95); T-shirts printed with safety pins, skulls, and barbed wire ($21); eleven-inch micro-skirts in Day-Glo solids and camouflage patterns ($46 to $52). "The reason I like Day-Glo," says Sprouse, "is they're like the most, uh, futuristic kind of colors, you know, because they take on their own kind of life."

On the second level, postadolescents with slightly more conventional tastes and a bit more money to spend will find the "Sprouse" line of career clothes: classic gray-flannel suits, schoolgirl jumpers, Mao-style jackets and dresses (everything $400 and under). Up on three, the couture crowd will find the "Stephen Sprouse" collection: suits in Day-Glo camel and bright plaids, styles from the lower-priced collections done up in cashmere, suits paved with sequins ($3,200), or dresses covered with gold safety pins ($3,500 to order). But the street inspirations, the glow-in-the-dark colors, the famous well-cut coats are upstairs and down. Something for everyone.

Sprouse supervised the look of the store, even mixing the paint, and it will be the prototype for shops the partners hope to open across the country. "If all goes well," says Cogan, "there'll be a store in California next year. And there'll probably be several mall stores in Ohio, New Jersey, places like that." The plan is to launch a wholesale business with the spring 1988 line.

"I think people like my clothes because, down under, they're just real basic clothes, all American," says Sprouse, "because that's what I am." WENDY GOODMAN

OTOGRAPH BY MICHAEL O'BRIEN

SHOPPING

EUROGOODS

ARE FLOODING THE STORES IN BREATHTAKING ARRAY

THE EUROPEANS ARE COMING THIS FALL. FROM France, they're bringing a huge stash of antiques, the full range of Lalique, and lots of knitwear, bed sheets, and jewelry. There will be sportswear from Norway, luggage from West Germany, and Donegal-tweed suits made in England. But there will also be some noteworthy new American shops—among them the SoHo digs of local designers Stephen Sprouse (page 138) and Keni Valenti, and, not far from them, the first East Coast emporium of the sportswear firm C P Shades. And at the southern edge of SoHo, Yohji Yamamoto—Japan's latest entry in New York's internationalized shopping arena—is going to offer his entire range of Japanese-modern clothes. Note: Opening dates are tentative.

CLOTHING

WHEN JAPANESE DESIGNERS APPEARED here en masse in 1983, they were scorned by the New York fashion establishment. But already they've left an indelible impact on clothing design, and its future will undoubtedly be influenced by their probing approach to garment-making. Issey Miyake, Rei Kawakubo, and Yohji Yamamoto will have boutiques established in New York by early next year—perhaps they're preparing for the New Age, sure to arrive in the nineties. Kawakubo already has an outpost, Comme des Garçons, on Wooster Street. Miyake opens on Madison Avenue in January. And **Yamamoto,** the most tailored of them, arrives in November.

His shop will be at 103 Grand Street, in outer SoHo. Like Chanterelle down the block, it represents fine quality in a vanguard location. This pleases Yamamoto. (Of course, the rent's not too terrible, either.)

The 3,500-square-foot selling space will house Yamamoto's entire collection. This fall's women's line is an homage to *haute couture,* with whimsical styles evocative of Dior, Saint Laurent, and Valentino. Yamamoto has done a lot in indigo-navy, in varied men's-wear woolens, and in neo-sixties looks, like a $683 shawl-collar trapeze coatdress and a $752 haltered pantsuit. The shop will also carry several superb wool melton wrap-coats, selling for about $800 to $1,500. One, at the latter price, has a jutting duckbill collar and exaggerated raglan sleeves.

For men, he continues rethinking the Western classics. The result is casual- and formal-wear for rock stars, entertainment moguls, and successful artists. (They'd *have* to be successful, at Yamamoto's prices.) A side-buttoning jacket with pewter soldier pins is $627. Another—more of a waistcoat—has shirring on the inside waist. It's $1,023 and perfect for wearing to *The Mahabharata.* The designer has also done a series of revolver-motif items, including a $491 navy pullover with intarsia gun.

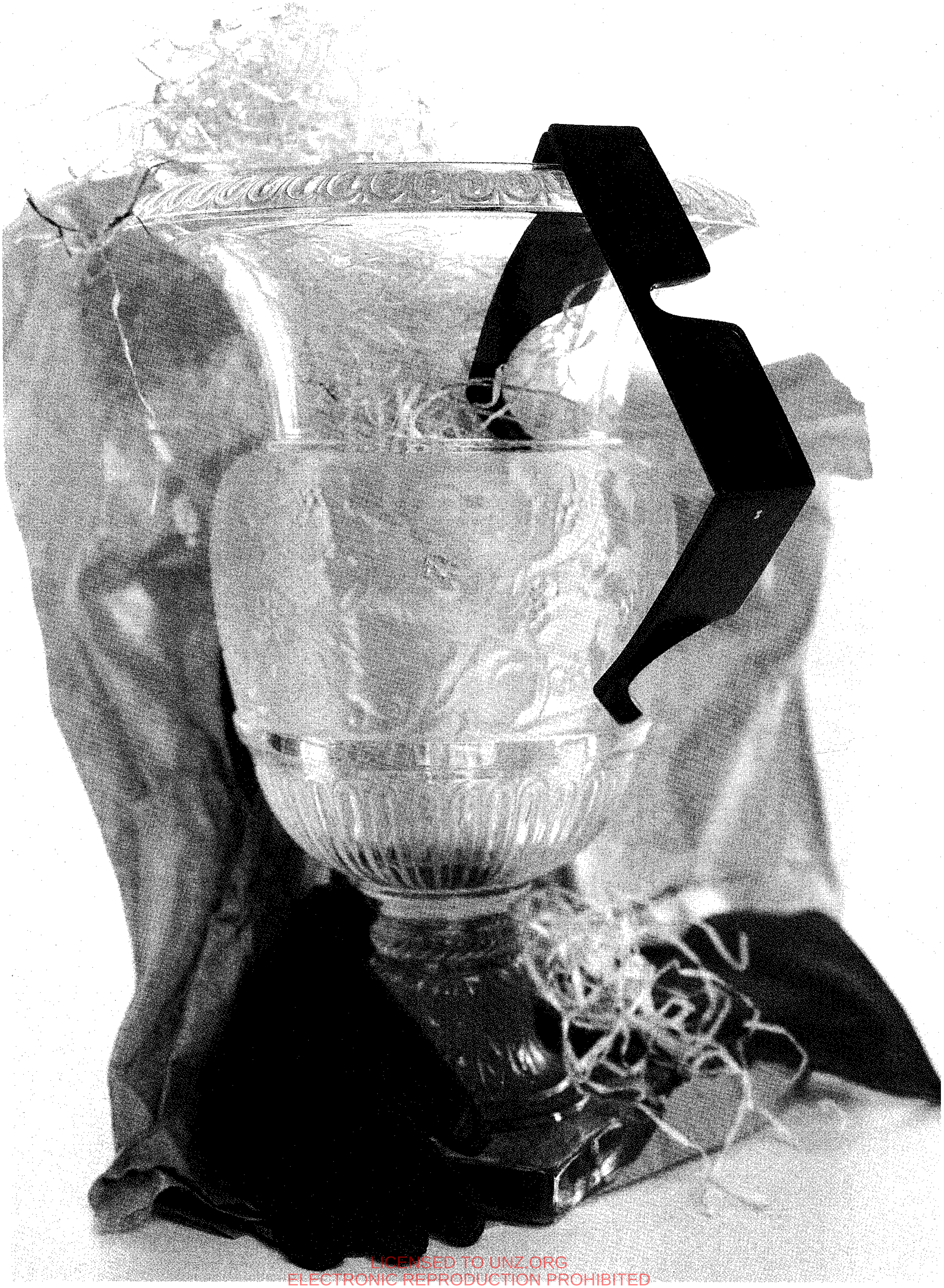
The Boston-based architect Alain Munkittrick has designed the interior space, leaving the loft structure uncluttered and flexible. The predominant colors are metallic—bronze, blue steel, and copper—and these materials will be woven together to create a screen to separate the men's and women's departments. The floor will be brown-toned hardwoods. According to Munkittrick, the ambience eludes period or style labeling—"masculine," he says, is the best way to describe it.

◆

Keni Valenti IS ONE OF THE AMERICAN designers who seem to have been influenced by the spare aesthetics of the Japanese. He relies on draping and minimalism, never uses buttons or zippers, and likes his sleeves and leggings overlong—so they'll bunch up. The Japanese, in turn, think Valenti's terrific—indeed, the Queens-bred designer already has four namesake stores licensed in Tokyo. Until last spring, he had one in the East Village, too, but he came to the conclusion that that neighborhood was fading as boutique terrain. So, by the end of this month, he'll have reopened in SoHo, at 120 Thompson Street.

After several years of being geometric

PHOTOGRAPH BY BRIAN HAGIWARA



and oversize, Valenti's clothes are body-conscious this fall: for instance, short cotton-Lycra "swim" dresses, a curvaceous wool-jersey day frock he calls the Joy dress (it's shaped like the detergent bottle), and close-fitting "fencing" tops that curve around the hips.

Prices range from $40 for body basics, like stretchy T-shirts and pants, to $700 for a couture collection worn to nightspots by Grace Jones and her ilk. A lot of Valenti's wares are unisex, and he does some items for men only. His male clientele includes *Village Voice* gossip columnist Michael Musto and Revlon creative-services director Jeff McKay.

The décor in Valenti's 250-square-foot shop will evoke the palace gates in Kurosawa films, says architect Piotr Sierakowski, who is designing the space with Martine Bedin. The gray walls will be sealed and waxed to look stuccoed and lustrous. The clothing will be supported on gold-leaf "structures." All in all, says Sierakowski, the style will be mysterious and romantic, neither modernist nor postmodernist.

◆

IT'S A CINCH FOR NEW YORK'S WOMEN executives to buy statement-wear—like Donna Karan's sex-and-power separates. *Under*statement clothes are not so easy to come by. But they're the stock-in-trade at **Alexon,** an 80-year-old manufacturer and retailer of British ladies' wear, which is opening September 16 at 777 Madison Avenue, near 66th Street.

The fall collection includes shawl-collared blazers and Donegal-tweed suits with fitted jackets and fishtail-pleated skirts. They give a nod to fashion but have a slightly fusty air. More than anything else, they exude a tasteful but anonymous look: These kinds of clothes are really the well-bred prototypes of the Ralph Lauren style, but they're spared the media exposure. Maybe they'll be snapped up by clever Margaret Thatcher types so powerful they dare to wear a "no-look" look. At any rate, Alexon's convinced that a lot of women are looking for these clothes.

For British imports, they're reasonably priced. (Though it's not generally realized here, British women have never been particularly snobbish in their dress. The upper class doesn't give up a style when it's adopted by the proles. Prices for classics, therefore, aren't off the wall.) Scarves start at $30, blouses at $85. Skirts and sweaters are about $120, jackets and dresses about $250. The most expensive item is a double-breasted, back-belted cashmere coat, at $850.

The shop's milky, white-on-white Sloane Ranger ambience features glazed walls, limed oak floors, and touches of taupe. The dressing rooms will have pretty upholstered stools.

◆

THE NORWEGIANS ARE COMING, TOO. By September 30, they expect to have opened a huge (2,100-square-foot) store—with a gray-white-and-taupe "beachy" atmosphere—at 106 Wooster Street. The name of the business is **Poco Loco/Bik Bok.** Like Benetton and the Gap, it's the retail end of a large men's and women's sportswear-manufacturing firm, but it carries a wider spectrum of styles. Prices range from $50 to $250.

The women's line seems influenced in equal parts by Gaultier, Azzedine, L. L. Bean, and Madonna. In the fall collection are a full red cotton czar skirt with a high waist and Cyrillic lettering at the hem ($75), and a new-romantic velour mock-turtleneck shirt with pleated sleeves and lace trim ($75); there's a matching miniskirt ($65).

The men's styles are classics, jazzed up in unusual patterns and color combinations (like violet and mint green). A "baby blanket" brushed-cotton geometric-print shirt is $65. A textured Aztec-print blazer is $190.

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Since this is a Scandinavian store, the winter outerwear is, as you'd expect, serious, practical stuff. A down snap-parka with big pockets and fake-fur trim is $195, and a cotton-twill Sherpa-lined duster is $250.

* * *

OPENING THIS WEEK AT 341 WEST Broadway is **C P Shades,** another new sportswear contender. The fourteen-year-old San Francisco–based manufacturing and retailing chain operates on a simple principle: It produces the latest fashions in high-quality cotton T-shirt fabric. This fall's models (done in a somewhat heavier jersey than undershirt fabric) include a $66 button-back turtleneck shirt, a $76 soft "jean" jacket, and a $50 not-too-tight miniskirt. All the women's tops are fitted with small, unobtrusive shoulder pads. Their colors are, for American-made sportswear, sophisticated—purple, mustard, olive, and chocolate, among others—and even the mustards look vivid.

There are men's shirts, too, as well as a children's line chosen from the best-sellers in the most recent women's collection.

The décor in this 2,400-square-foot store, formed by breaking down the walls separating three buildings, will be bright and clean-looking, with bleached hardwood floors and movable mirrored walls framed in stained white pine. Free seltzer will be dispensed from a quilted stainless-steel wet bar.

* * *

'WE WANT TO BECOME KNOWN AS *the* shop in New York for small, sophisticated women," says Parvin Samrad, owner of **Persis,** a boutique for petite sizes that's opening in the Hotel Carlyle building, at 989 Madison Avenue, near 76th Street, on September 21. The operative word here is "sophisticated." Persis's wares, displayed in a rose-marble interior with fruitwood cabinetry and showcases, are strictly upscale European. Some of the labels read "Ematite" and "Lancetti"—for cocktail dresses; "Tricots de Luxe"—for cashmere sweaters; "Jacques Molko"—for skirts, blouses, and gloves; "Andrea Pfister" (the shoe designer)—for sweaters, leathers, and suedes. Prices will be in the $250-to-$4,000 range.

* * *

Naf-Naf MAKES ITS NEW YORK DEBUT by October 10 in a 1,200-square-foot store at 229 Columbus Avenue, near 70th Street. Marc Garson, president and co-owner of the French-based firm, says that its ultra-casual, moderately priced sportswear has an extremely wide appeal. Customers range in age from 13 to 60. The trends this fall: treated denim, embroidered sweatshirts, and cropped jackets in coral, aubergine, rouge, and olive. Prices are $30 to $150.

One of the "vertical" chains, Naf-Naf pays considerable attention to its décor. Nothing's haphazard in this clean, modernistic store, and most of the details—from marble floor to mirrored stainless steel to videos—are being flown in from France.

ANTIQUES

Place des Antiquaires, WHICH opens November 19 in the new, postmodern office tower at 125 East 57th Street, is just about the smartest retailing idea to hit New York in years. It'll be an antiques-and-art center with over 70 prominent dealers from all over the world. That in itself is a first: Even Paris's Louvre des Antiquaires and Carré Rive Gauche—highly prestigious though they are—cannot offer the international credentials of this new arena.

For dealers, Place des Antiquaires will offer a unique opportunity to take ten-year leases at relatively modest rents in

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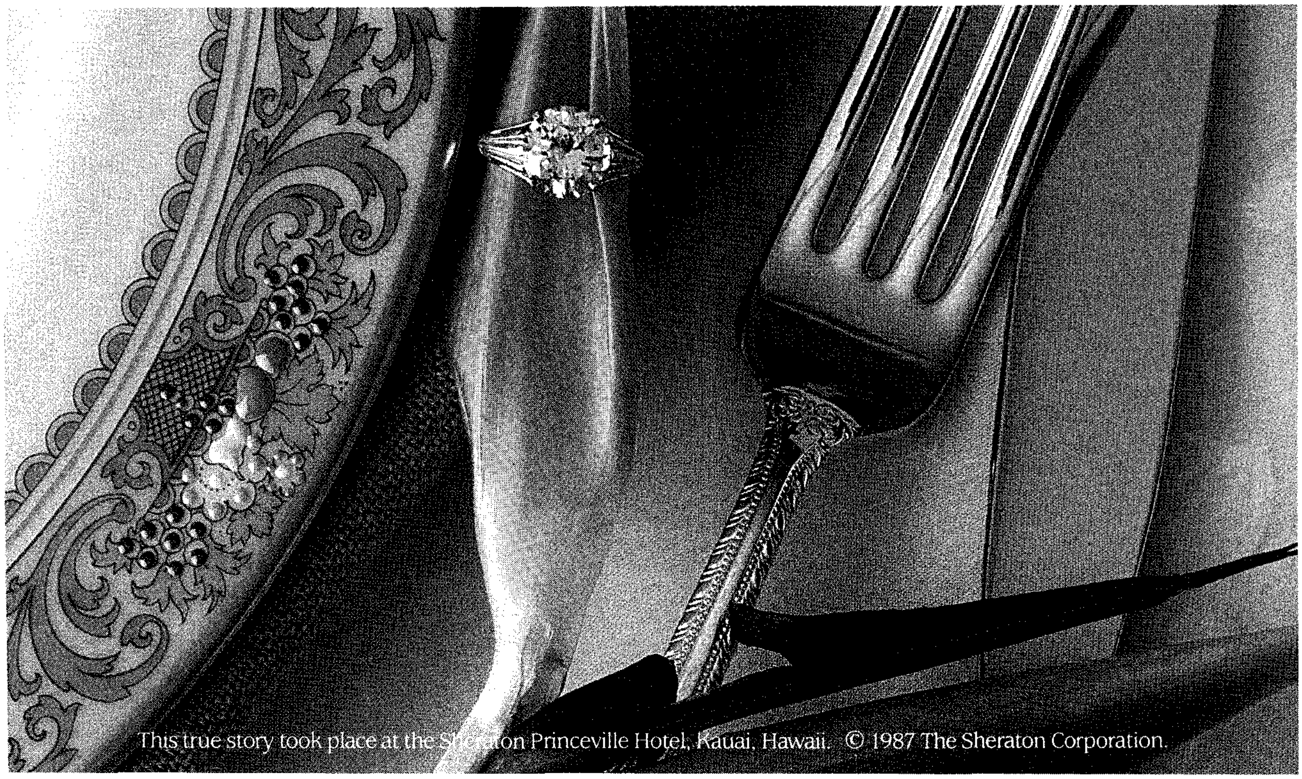

This true story took place at the Sheraton Princeville Hotel, Kauai, Hawaii. © 1987 The Sheraton Corporation.

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prime Manhattan turf. They'll get state-of-the-art security, climate control, telex facilities, and a reference library.

For the public, the new center will offer unparalleled shopping opportunities. The director, Judith Applegate, former assistant curator of European decorative arts and sculpture at the Museum of Fine Arts in Boston, maintains that Place des Antiquaires will present "the finest available under one roof." And since many of the goods are extremely high-priced, the likelihood is that they won't sell right away, and so this two-tiered conglomeration of past treasures will also function as a museum of sorts—a stroller's paradise. There'll be plenty of "exhibits": The center will be mammoth—50,000 square feet.

And to satisfy the American penchant for knowing how things are made, the center will hold ongoing presentations, lectures, and seminars. The first exhibit: "L'Art et L'Opéra," featuring rare costumes, musical instruments, and memorabilia on loan from the Metropolitan Opera, will run from November through January.

The dealers will include Bernard Steinitz of Paris, a specialist in eighteenth-century French furniture and objects; Mr. and Mrs. Patrick Berko of Belgium, with nineteenth-century European paintings; Sheldon Barr and Thomas Gardner, American dealers of Art Deco and Tiffany lamps (one of their Tiffany wisteria lamps will be offered for $150,000); Henryck Demner of Austria, with antique jewelry and Fabergé pieces; Richard Yaekel of Laguna Beach, who will offer a wide range of furnishings from the medieval period to the nineteenth century (his focus will be on Queen Anne and early Georgian styles); Michel Bendenoun of Belgium, with coins and antiquities; Dominique Lalande of France, with marine antiques and scientific instruments; and Barbara and Eric Servan of France, with mostly eighteenth- to twentieth-century armoires and commodes in the $12,000-to-$20,000 range.

The antique reference book at the Antiquarian Booksellers International, going for $10, will, no doubt, be the lowest-priced item at the center. At the upper level, there will be the rare Rodin marble ($700,000) at Abbe Mayor—and some artworks are expected to be tagged at over $1 million.

The atmosphere will be suitably lavish, but restrained. The 30-foot-high grand entrance will feature a luxurious selection of European marbles in light and dark greens, plus three-story bronze-trimmed columns of polished black, deep-purple, and light-gray marble. Escalators and an elevator will transport visitors to the glassed-in shops and galleries located on two subterranean levels and grouped in rows and in oval-racetrack formations. And since this is a place you're meant to get lost in all day, Harry and Giuseppe Cipriani's Carpaccio restaurant will provide rest and nourishment on each floor.

* * *

Ilene Chazanof STARTED SELLING small antiques in 1969. Probably within moments she became a whispered name passed from designer to designer and stylist to stylist. Her items used to be Georgian and Victorian; now she carries *objets* and jewelry from the 1880s to the 1950s, with special strengths in the Arts and Crafts Movement, Egyptian Revival, Art Nouveau, Victoriana, Georg Jensen, and postwar Retro Moderne and Mexican silver.

Occupying a succession of cramped spaces on the Upper East and West Sides, she sold her treasurettes mostly wholesale, but dabbled in the reasonably priced retail trade, too, as an accommodation to friends of friends—including a number of art historians and conservators. Now she's taken a big (1,500-plus-

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square-foot) maple-floored loft in the Flatiron District. There, at last, she'll have room to develop a "homey, non-threatening, semi-neutral background" for her myriad goods housed in antique wood and glass cabinets and black metal file drawers. There'll be a library and a kitchen with a fridge—for serving clients "the cold beverage of their dreams" (usually that means seltzer). With all that space, Chazanof will be able to serve new retail customers as well as delve into "severe esoterica"—like fifties Syracuse China plates with fish and tree motifs, at $12 each.

She'll see her customers strictly by appointment—her way of avoiding clashes between rival dealers and collectors, as well as providing highly personalized service. "Many newcomers don't know what they're walking into," she says. So she'll guide them through her thousands of smalls, organized by era, motif, and function. Their enormous range includes animal brooches, Roycroft hammered copper, baby-food pushers, bookmarks, vases by Rookwood, Fulper, and Orrefors, and cocktail shakers, picture frames, and Bakelite. Prices start at $1 (for a hatpin), go to $850 for a Jugendstil glass vase with silver overlay (by Loetz), and rise to the mid-four figures for a Maurice Dufrene Art Nouveau armoire (one of Chazanof's few large pieces). She'll be especially strong in silver jewelry designed by Carence Crafters, Antonio, Spratling, David-Andersen, Michelson, Sigi, and Rebajes, at prices ranging from $34 to $475.

She'll offer services like shipping anywhere, and unique gift-wrapping, with rolls of old Abercrombie & Fitch labels used as ribbon. Chazanof has developed an uncanny memory for the tastes of her clients and their loved ones, and will undoubtedly make inspired suggestions for wedding and birthday gifts.

For an appointment, call 254-5564; the store opens November 15.

HOUSEWARES

RENÉ LALIQUE STARTED DESIGNING exquisite Art Nouveau jewelry in 1881. By 1910, he'd switched over to glassmaking, bringing with him his jeweler's etching and polishing skills and the languid, mysterious lines of his earlier designs. His first glass commissions were Coty perfume bottles. (He also did the double-dove L'Air du Temps bottle for Nina Ricci.) Soon, Lalique moved on to decorative objects—statuettes, paper knives, boxes, and bookends—and to drinking glasses, dishes, panels, chandeliers, tables, and wide-scale interiors. (He

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designed the paneling and wall lighting for the cavernous first-class dining room on the *Normandie.*) When he died, in 1945, his son Marc, an engineer and technician, took over the helm of this highly successful business. He raised the lead-oxide content of all Lalique glass to 24 percent—making it crystal, heavier and more sparkling than pure glass. Today, **Cristal Lalique** is run by Marie-Claude Lalique, René's granddaughter, who has decided that the time is ripe for a Lalique store in New York.

The entire current Lalique collection will be carried in this 700-square-foot shop, with its gray-suede-covered walls and salmon-finish wood trim; it will open in the Carlton House, 680 Madison Avenue, at 61st Street, in early October. Prices will range from $50 for a knife rest to $44,000 for a translucent cactus table that will be the room's stunning centerpiece. A table setting for eight (wine and water glasses and flutes) will run $1,500. About a third of the current collection of pieces are the designs of René Lalique. The rest—more workmanlike objects by Marc and Marie-Claude—retain his curvilinear shapes and organic forms. And certainly, for those who can allow themselves to imagine tiring of their Baccarat, these are superb alternatives.

JEWELRY

"ONE DAY I WANT TO BE CONSIDered one of the best jewelers in the world," announces 30-year-old **Matthew Hoffman,** of Ann Arbor, Michigan. He already has a successful store in that college town and a second in Chicago; he'll have the grand opening of his third, at 777 Madison Avenue, at 66th Street, on October 23. Hoffman is ebullient and smart. He has chosen what appears (from renderings) to be a graceful interior arrangement for his 472-square-foot new outlet. Designed by Robert Cole of the University of Michigan, it will have a sky-lit Georgian arch that suggests an updated version of Viennese Art Nouveau design. The jewelry will be served from wood showcases with sliding, Automat-style vertical panels, which will be fitted into walls made of galvanized steel, copper, and lacquered wood. There'll also be a cappuccino bar.

Hoffman suggests that, working as he does almost entirely in eighteen-karat gold and precious gems, he's a contemporary designer in the tradition of Tiffany and Cartier. Alas, the twenty pieces shown on his 1987–88 calendar are poorly conceived, ungraceful, and ostentatious: eccentrically cut stones such as tanzanite and tourmaline—fascinating in themselves and very reminiscent of amulets—are mounted in overdone settings that battle with the gems for attention.

Prices for Hoffman's handmade one-of-a-kinds go from $70 to $30,000, with the average sale in the $500-to-$1,000 range.

NEW TO NEW YORK, **Agatha** IS A French jewelry-store chain with 42 branches in Europe, Canada, the Caribbean, and Japan. Unlike Ylang Ylang and Zoë Coste—well established here with their clunky, colorful stones set in kitsch motifs—Agatha specializes in a classic but fashionable look. The word for it used to be "tasteful." This will be the spot for Chanel-ish pearl and gold-plated earrings, heart-and-star-shaped pins, and rhinestone necklaces, ranging in price from $20 to $300. Also in stock will be a wide selection of fetching silk hair bows and men's watches.

The interior, with its midnight-blue floors and fabric-covered walls, will be artfully furnished to suggest an old-fashioned, bauble-cluttered attic. The scent in the air: Agatha's sweet, girlish eau de toilette, $36 for 3.3 fluid ounces.

The 550-square-foot shop is slated for an early-October opening in Rockefeller Center's Maison Française, at 7 West 49th Street.

SHOES

THE FORMER SAS OFFICE AT 638 FIFTH Avenue, at 51st Street, has been redesigned to look like an old Florentine piazza, with a fountain, a faded gold-tone painting, and a tiled Venetian floor. That is the ambience created for **Fabrianni,** a men's shoe, leather-goods, and accessories shop that is scheduled to open October 1.

Fabrianni's strong point, explains Claudio Paz, its general manager, is comfort. Many of its Argentine and Italian shoes are made of deerskin and cost $100 to $300. The store will also feature exclusive $750-to-$1,000 goatskin jackets and $500-to-$800 briefcases and portfolios made, inside and out, of soft leathers.

LUGGAGE

MCM, A 1,600-SQUARE-FOOT LUGgage store in the Vuitton-Gucci mode, opens late this month at 717 Madison Avenue, at 63rd Street. Like Vuitton's, the wares are vinyl-covered canvas. But Heiner Cromer, MCM's president and CEO, points out that his luggage surfaces are soft, grainy, and matte—like leather—while Vuitton's, he says, "both look and feel like plastic." All MCM pieces are lined in real pigskin, have brass fittings and cowhide trim, and are handmade in West Germany—some of them at mom-and-pop contracting shops in the Black Forest.

So why not make this luggage entirely out of leather? Laminated canvas is far sturdier, answers Cromer. "No leather bag looks good after a year's use." He claims MCM bags are more durable than those made of leather.

The vast line includes not only all manner of standard cases but also a circular, tasseled Suzie Wong ladies' bag ($375), a domed dog carrier ($990), a cosmetics case with lights and mirror ($1,900; not yet in stock), and an attaché case with accordion dividers ($1,100).

These wares are exquisitely designed and come in four color schemes: pigskin brown, black, white with navy, and navy with an embroidered crest. The only caveat: Almost all the goods are stamped all over, Vuitton-style, with a logo—in this case, a bowed Empire victory bough, a diamond, and the initials MCM. The latter are the numerals for the year 1900—

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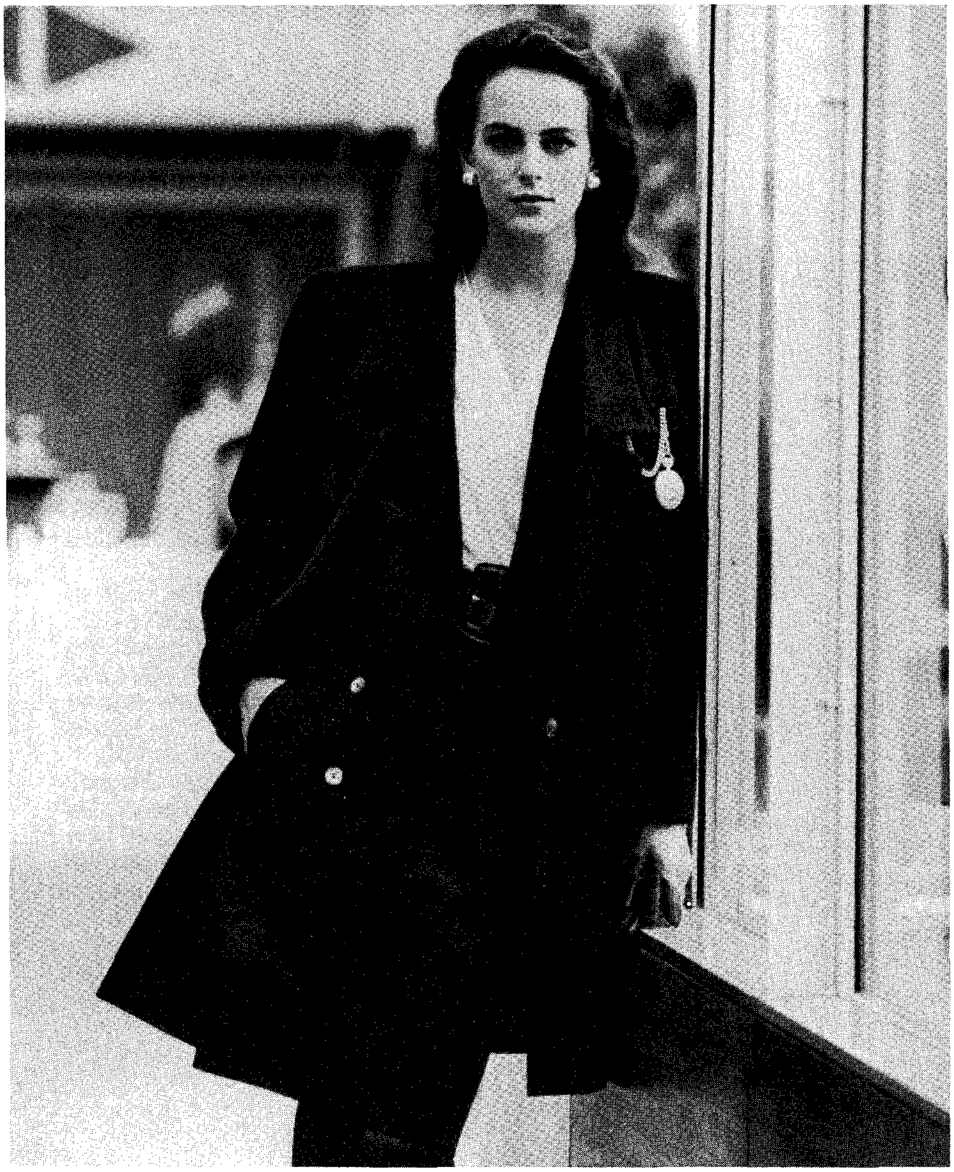

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SHOPPING

the start of the era of mobility, and an elegant year at that, should you need to be persuaded to carry luggage with initials other than your own. (There *is* one line of luggage, in navy, that you can get without a logo.) Actually, what MCM seems to be counting on is a wealthy yuppie customer who wants the initials for status but seeks to distinguish himself from older—or at least aging—Vuitton and Gucci patrons.

As price leaders, so to speak, there'll be $99 scarves, $80 ties, and fragrances named Success and Obelisk (the game is not subtlety here)—all displaying the MCM logo.

The décor is neoclassical, with gray walls and sofas and a Carrera-marble floor.

CHAIN REACTIONS

A NUMBER OF STORES WITH FOOTholds in New York are establishing new branches this fall. This week, at 31 East 64th Street, around the corner from her Madison Avenue shop, the Spanish furrier **Elena Benarroch** opens a "bargain annex," where "less expensive" squirrel, mouton, leathers—and men's furs—will be sold. Benarroch's styling is sportive and sleek. She cuts her pelts and hides like drapey fabrics. Prices for smooth and sueded leather jackets, skirts, pants, and coats will start at $650 and go to $2,000; prices for furs will range from $1,500 to $20,000. The store's interior will be decidedly luxurious: bleached-wood floors, Oriental rugs, a Deco table.

By October 7, branches of **Alain Manoukian,** an upbeat Gallic version of Ann Taylor, will appear at 301 Columbus Avenue, at 74th Street, and 342 Madison Avenue, at 44th Street. The moderately priced skirts, sweaters, dresses, and accessories appeal to the collegiate-young career crowd. Manoukian's cuts, like Benetton's, tend to be traditional. It's the computer-selected color patterns that make these designs interesting. Prices range from $45 to $210. The setting will be sparse Euro-modern, with pale beige walls, a speckled gray tile floor, and wall shelves housing the colorful knits.

On October 3, the Crown Building, at 4 West 57th Street, will be invaded by the **Sharper Image,** which specializes in adult nonessentials, from $39 precision yo-yos through a $59 framed hologram of a ten-grand bill to $700 rowing machines—and, in between, paraphernalia reeking of the tacky gadgets-widgets of the old-fashioned, under-$10 mail-order houses. The merchandise will be displayed on functional, high-tech

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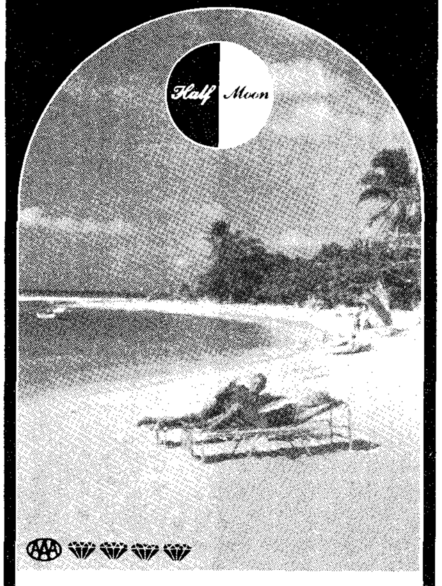

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fixtures in a 1,700-square-foot gray-fabric-and-slat-walled environment.

Caroll of Paris, which will carry classic merino-wool and wool-mélange knitwear, opens at 1230 Avenue of the Americas, near 48th Street, in mid-October. Caroll also offers fashion trends: Balkan-inspired soutache red cardigans, for example, to go with calf-length jersey trumpet skirts. The price range is $60 to $150. The décor: white walls and fixtures, dark-gray-flecked carpeting, black marble pillars. A big projection screen will flash Caroll videos, and a stereo system will dispense soft rock.

Also in mid-October, **Deschamps,** the French home-furnishings shop selling colorful sheet sets in the $100-to-$500 range, opens at 454 Columbus Avenue, at 82nd Street. The Deschamps look is heavy on prints; the fall line includes graffiti squiggles and a dark Persian-rug-type pattern. But bottom sheets are strictly solids, and starting this fall you can buy them in black. Deschamps sells many of its fabrics by the yard and has a seamstress on hand for running up specially sized sheets, dust ruffles, and the like. The atmosphere will be romantic high tech, with a smoked mirror, beige and white bleached wood, beige carpeting, and numerous beds—for displaying the sheets, duvet covers, jacquard-woven towels, and robes.

N.Y. Jock, which opens its third local branch this week, at 416 Third Avenue, near 29th Street (it's part of a growing national chain), isn't another clone-wear store: It's one of a dwindling number of service-oriented specialty shops. Offered are lots of small-company men's-wear labels like Basic Elements, Sahara Club, Propaganda, and Hoopla—neither fashion-radical nor career-oriented. The style is contemporary, knockaround New York sloppy. Picture a glen-plaid flannel shirt worn over a T-shirt and khaki twills. If you're a newcomer trying to fit in unobtrusively, the sales help will give you the authentic look, at low prices. Shirts start at $20; sweaters, the highest-priced items, are under $80. The ambience is locker room, with the dressing cubbies built like tiled showers.

And on November 19, **Banana Republic** descends on deepest Columbus Avenue—it'll be at 215 Columbus Avenue, at 70th Street—with an outpost that will approximate the style of a post-Victorian British residence in Rangoon: bamboo woven walls, post-Victorian posts and beams, and old rattan and tigereye-bamboo furnishings. The merchandise will be standard-issue Banana Republic natural-fiber clothes and accessories for men and women, at prices from $8 to $325.

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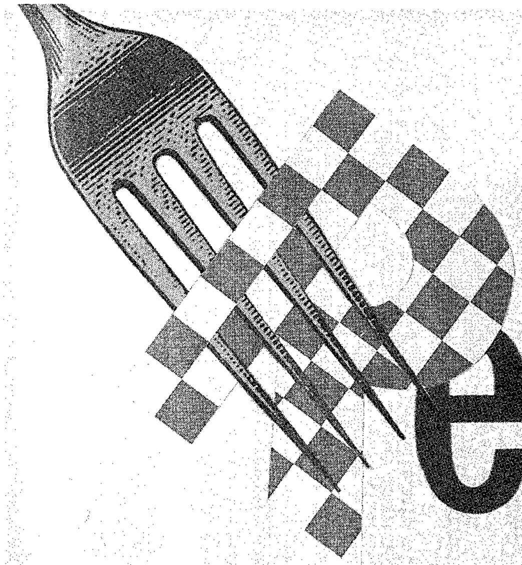
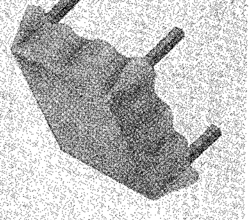




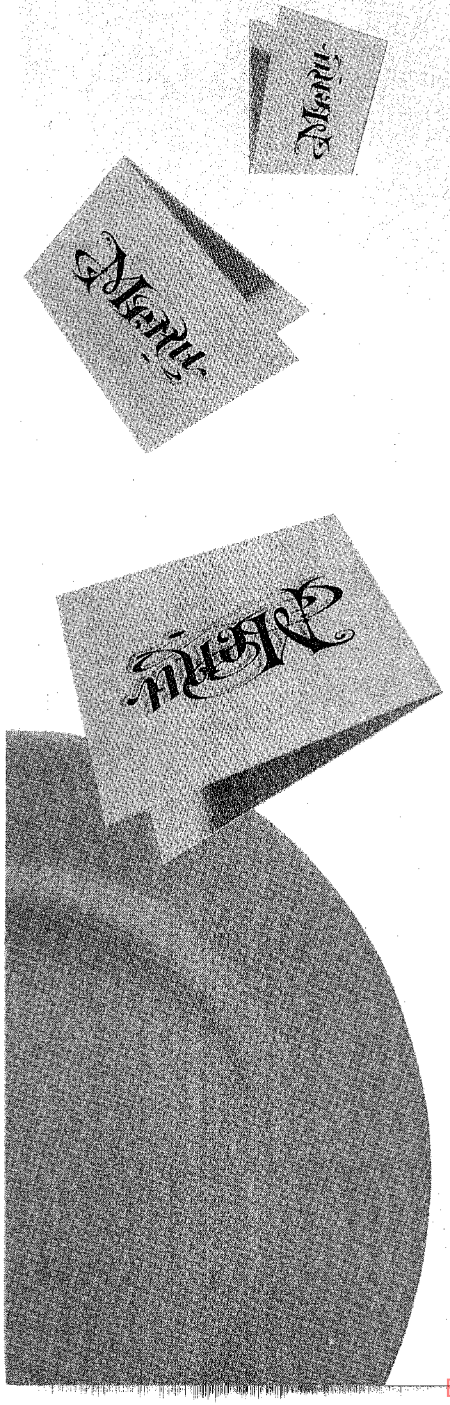
THE RAINBOW ROOM

WILL SHINE AGAIN UNDER
THE HAND OF JOE BAUM

Restaurants

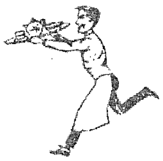
THIS FALL, RECOGNIZED CHEFS ARE OPENING their own places, and well-established dining spots are being renovated. But the real story is about successful restaurant owners who are opening second (even third) places; it's the year of the restaurant dynasty.

"When will it open?" I ask one and all. The stock reply this year is "We are targeting for fall." So don't hold your breath, but let out your belt. Delicious dining's ahead.



AMERICAN

THE GRANDEST, SPLASHIEST, MOST DRAMATIC new restaurant this fall (this decade) is half a century old. It's the **Rainbow Room,** in Rockefeller Center, slated to reopen in December after an extensive face-lift. The renovation is being orchestrated by Joseph Baum, who is a co-owner of Aurora and also directed the debuts of the Four Seasons and Windows on the World. When it's completed, the Rainbow! complex (cocktail lounges and restaurants on the sixty-fifth floor of the RCA Building, twelve private dining rooms on the sixty-fourth) will have a movieland polish. The drama will begin the minute guests step off the elevator and walk through a colonnade of softly lit glass-and-wood columns. Directly ahead will be the lounge area, with its twinkling nighttime views. "You'll *know* you're in a skyscraper built in the 1930s," says Baum.



So important is New York's cityscape to the décor that, where the building's parapets interfered with the view, floors have been raised to meet the window line. (The windows on 65 are landmarked and can't be altered.) The original revolving dance floor is being restored, and pastel lights will once again bounce off the domed ceiling.

By day (7 A.M. to 3 P.M.), the sixty-fifth floor will serve breakfast and lunch to members of the Rockefeller Center Club. After 3 P.M., the floor will open to the public. The south lounge (now called the Rainbow Promenade) will serve cocktails and appetizers until 1 A.M., the Evergreen Room will be a *boîte,* the Rainbow Pavillion will be available for private parties, and, of course, the Rainbow Room will open for dinner and dancing.

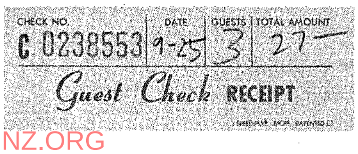
What will the food be like? Baum says he wants to revive the excitement of great restaurant dining that has been lost in recent years. "Back in the 1930s and '40s, there was dramatic tableside carving to watch, sautéing to admire," he says. "I may even create some dishes that are two feet high, since our ceilings are high. We will keep evolving to the very end." A pre-theater dinner will be about $35 per person. (Prices throughout are for three courses, not counting wine, tax, or tip.)

Who will be the executive chef? Baum's not saying. And what will happen to Aurora? "I am still very much in love with her."

AFTER SEVEN AND A HALF YEARS as executive chef for Odeon, including four overseeing Cafe Luxembourg as well, Patrick Clark is opening his own restaurant in a cushy, conservative pocket of the Upper East Side. Called **Metro,** it's scheduled to open in late November in the Volney (23 East 74th Street), where the now-relocated Adam's Rib used to be. Clark's partner is David Coon, onetime manager of One Fifth and Odeon.

"Metro won't look as rambunctious as Odeon or Luxembourg," says Clark. "It's going to be comfortable and luxurious, but not stodgy." Metro's architect, Adam Tihany, says the walls will be paneled in honey-colored wood, and there will be dark-green velvet banquettes, chairs with tobacco leather seats, Villeroy & Boch china, and soft lighting. "It's going to look like a private club, somewhere between England and France."

Clark's menu will be "a combination of French and elevated American": roast chicken with chicken-liver custard and wild mushrooms; glazed oysters with ginger sauce; honey-roasted duck; risotto of frogs' legs; roast



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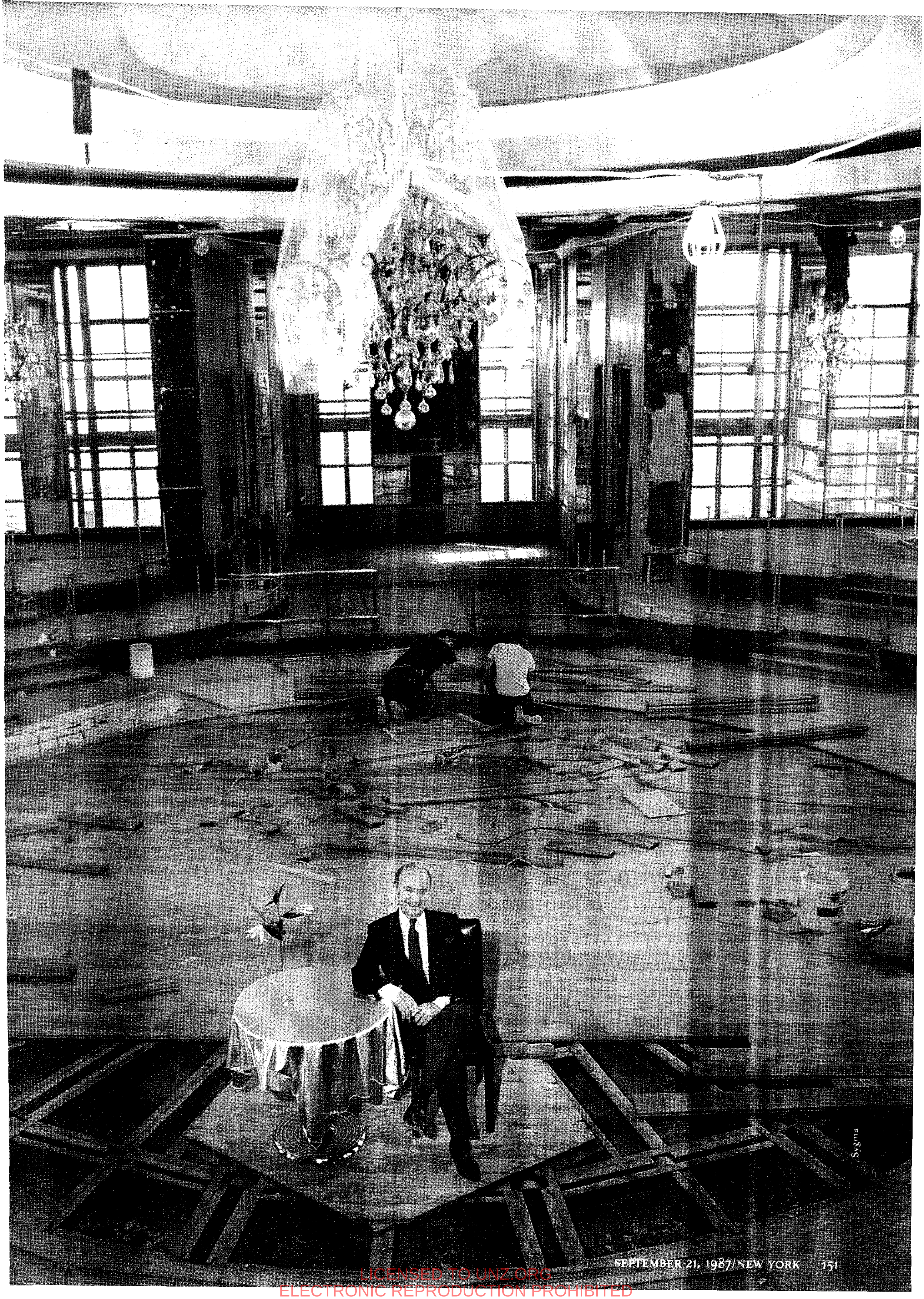

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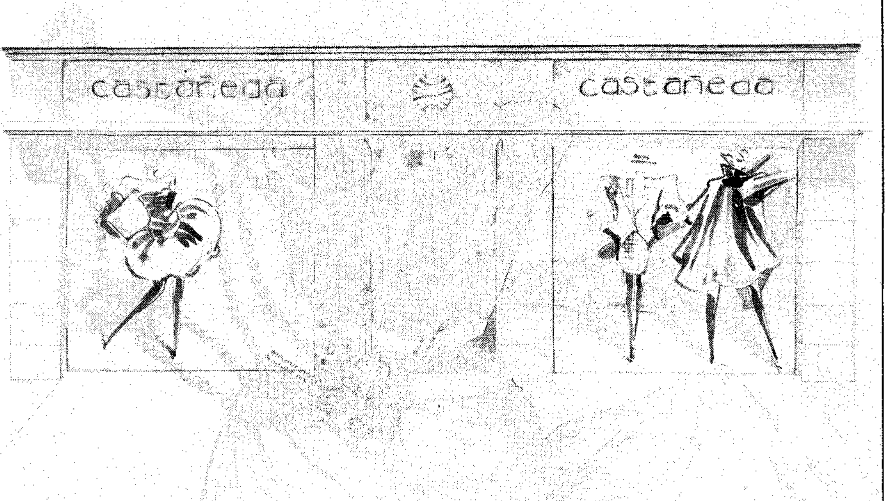

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* * *

IN EARLY DECEMBER, IF ALL GOES AS planned, Len Allison, chef-owner of Huberts, will open a new **Huberts** in the space occupied by Le Perigord Park for eighteen years (575 Park Avenue, at 63rd Street; 673-3711). (Le Perigord Park plans to relocate to the World Financial Center in Battery Park City next year.) The East 22nd Street Huberts will close a few weeks before the move.

Allison is working with architect Adam Tihany on the décor of the Huberts-to-be. He wants to use American furniture styles from earlier periods and have them reinterpreted by New England's most skilled artisans. "We'll use beautiful cherrywood and mahogany," says Allison, "and possibly pottery made by Vermont artists. The look will be spare but dramatic."

A large sitting room with a tiny bar will be built in the entryway, where Karen Hubert, Allison's wife, will greet guests, and those waiting for tables (or friends) can relax and have a drink while they nibble on passed appetizers. In a rear mezzanine area, Allison plans to have a cold buffet he describes as "an American smorgasbord"— littleneck clams with ancho sauce; Smithfield ham with honey mustard, black bread, and melon; even a ploughman's lunch—on a no-reservations basis. "That should get us off our formal kick," he says.

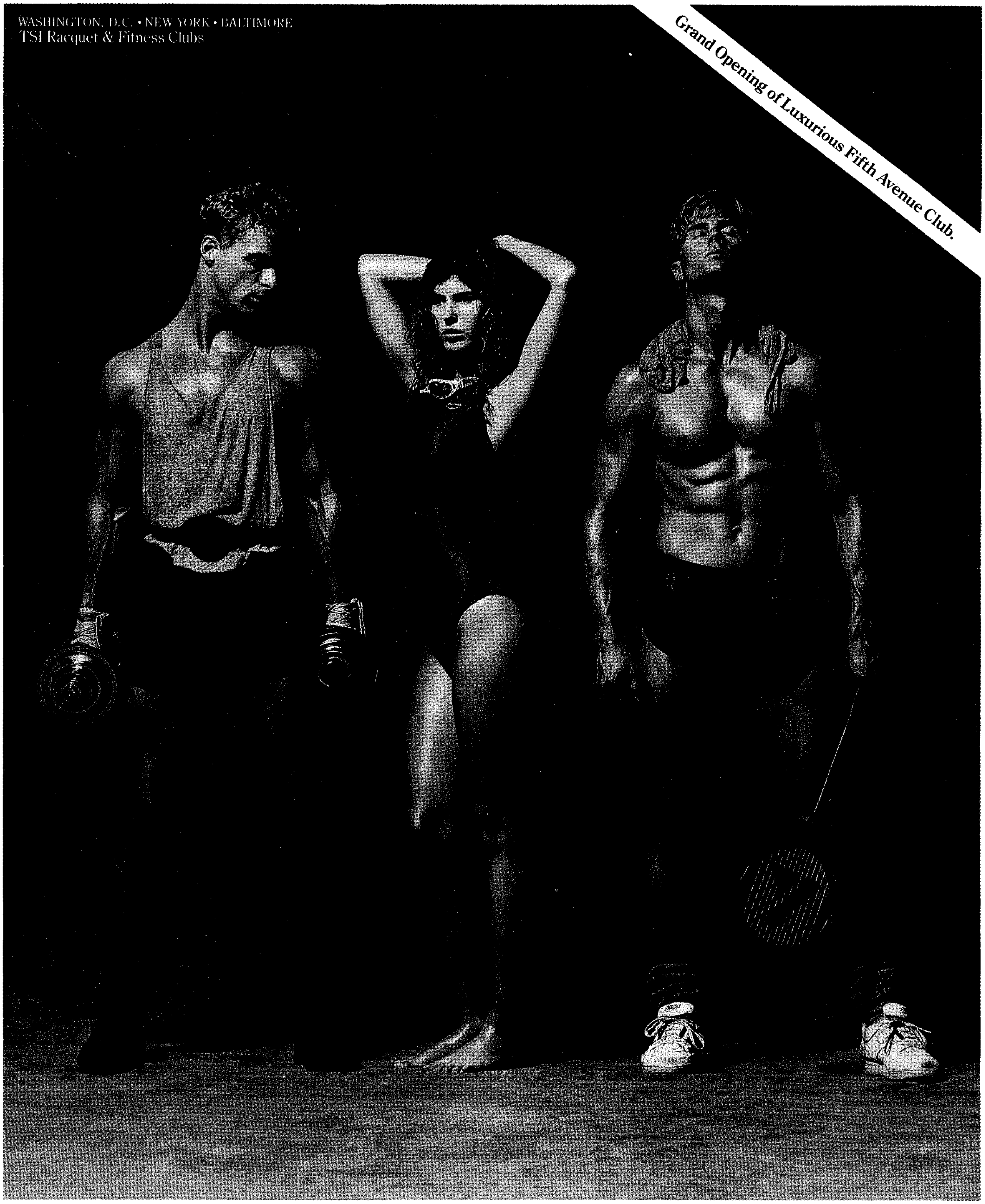
The menu will have all of the old Huberts favorites, like rabbit sausage with mole sauce, Roquefort soufflé, mesquite-grilled lobster with a saffron cream, rack of lamb with goat-cheese-and-artichoke lasagna. A rotisserie will turn out a variety of game birds. And, of course, there'll be Huberts' chocolate-fudge cake and sorbets. The cold buffet will be about $32; dinner, $55.

* * *

HE BEGAN TO COOK PROFESSIONALLY at sixteen at a steak house in Los Angeles. By the time Richard Krause was 23, he was *saucier* at Ma Maison. Then he became sous-chef at Spago, chef at Chinois on Main, and, most recently, he moved here to be Batons' chef. He stayed in each job exactly two years.

Now Krause is opening his own place, **Melrose** (48 Barrow Street, 463-8474), where the Paris Bistro used to be. Scheduled time: early October. The food: New American cooking. The name: a combination of his wife's name and the names of their two daughters. Also, Melrose Avenue is the SoHo of L.A.

Krause says his restaurant (which will hold 115 people) will have "the kind of parlor charm Ma Maison had before it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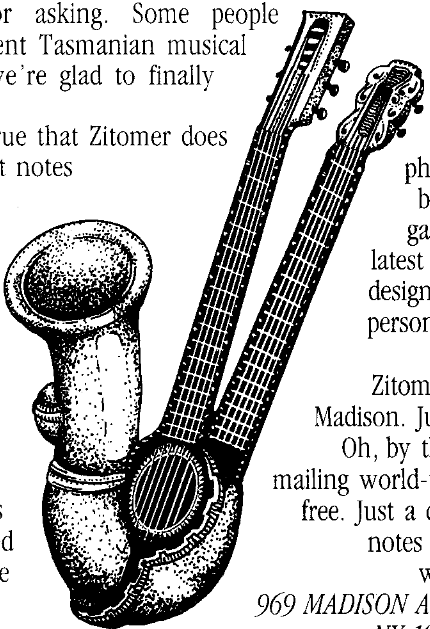

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closed." There will be a parlor room with dark-green velvet banquettes, hunter-green carpeting, and pale walls of terra-cotta shading into a blue-gray, and a tented back garden that will be heated in winter. "I'll have French-linen tablecloths and china from Villeroy & Boch," he says.

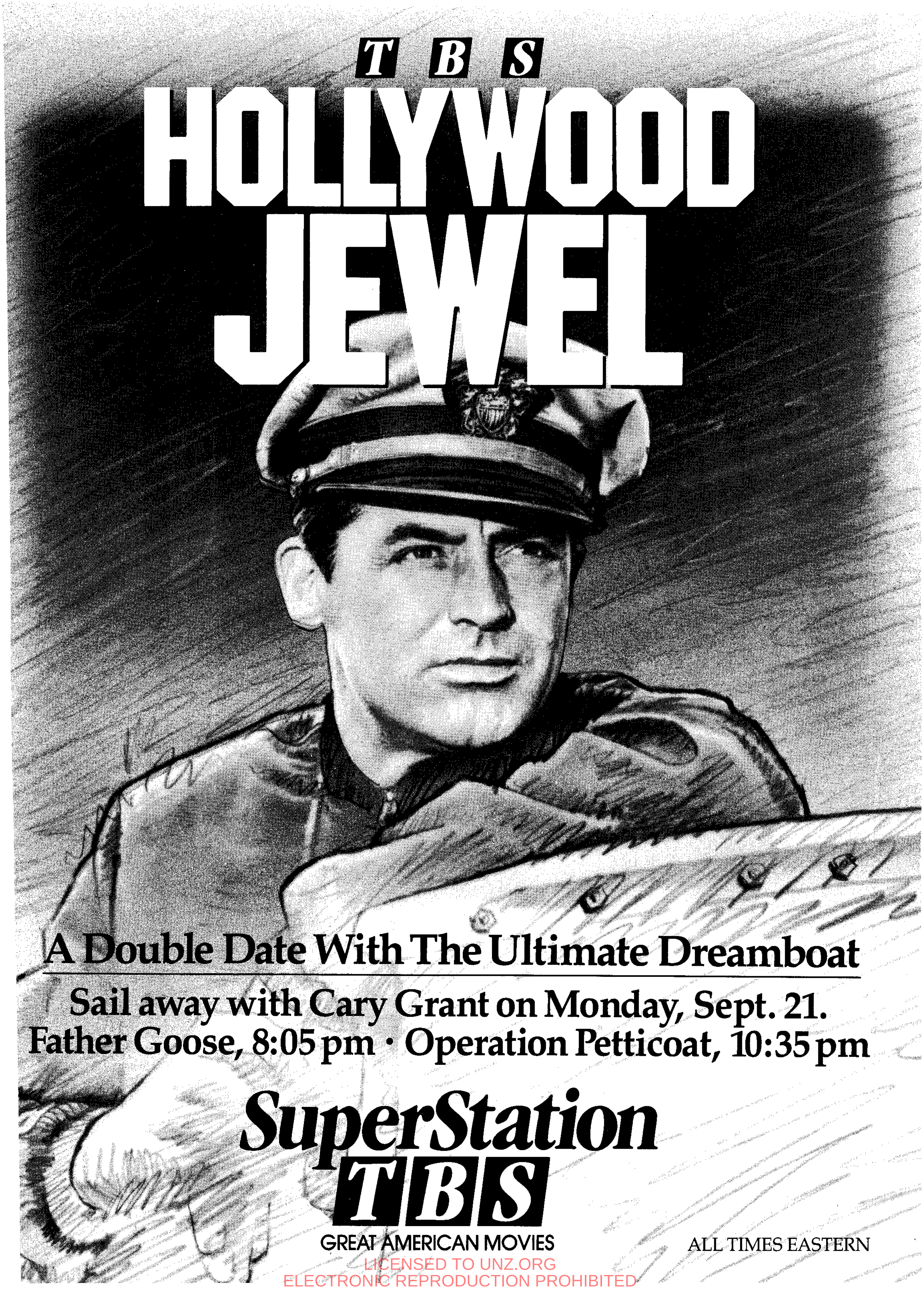
Krause's cooking has Oriental accents. "I want to combine East and West," he says. Melrose's Eastern menu: wok-charred tuna with green mango sauce; sashimi of tuna and halibut wrapped in seaweed, tempura'd, and served with a sea-urchin butter; stir-fried duck with Napa cabbage. The Western part of the menu: roast poussin with fresh herbs and garlic; lobster with a tomato-and-basil cream sauce on fresh pasta; squab rolled in cabbage leaves. The pastry chef is going to be Lynn McNeely from Batons. Dinner: around $32.

HERALDED IN LAST YEAR'S "FALL Preview" issue, **Sam's,** a West Side sibling of Sam's Cafe, is finally opening next month in the Equitable Center (152 West 52nd Street, 582-8700). The owners are Stephen Crisman, his wife, Mariel Hemingway, and his brother, Eric.

With seating for 260, the restaurant will be the size of a gymnasium. To the left of the dining room will be a large bar area; to the right, a big, glass-enclosed kitchen. And above the kitchen, says Stephen, will be a mezzanine "tiered like a theater." Both the menu and décor will be all-American. A six-foot painting by James Rosenquist, *Nasturtium,* will face the door, and various *objets de* folk art will be scattered about ("Mariel chose most of them"): a three-quarter-scale bronze buffalo over the bar, an 1876 quilt in one of the two private rooms. As for the menu, it will be like that at Sam's Cafe, only "much broader," Stephen says: fresh, plain grilled fish, fowl, and meat, designer pizzas, a "whole spectrum of pastas." Dinner: about $30.

SOMETIME BEFORE THE END OF THE year, Larry Forgione, chef-owner of An American Place, and Michael Weinstein, whose company owns America, the Museum Cafe, B. Smith's, Ernie's, Albuquerque Eats, and more, plan to open a restaurant next door to Morgans Hotel. Tentative name: **Pierpont** (237 Madison Avenue, near 37th Street). "We are not part of Morgans; we are completely separate," says Forgione. "Like Le Cirque is to the Mayfair Regent."

Pierpont will be a courtyard restaurant with two levels. The ground floor will have seating for 150 and a menu similar to that at An American Place (dinner, about $30). The balcony will serve soups,



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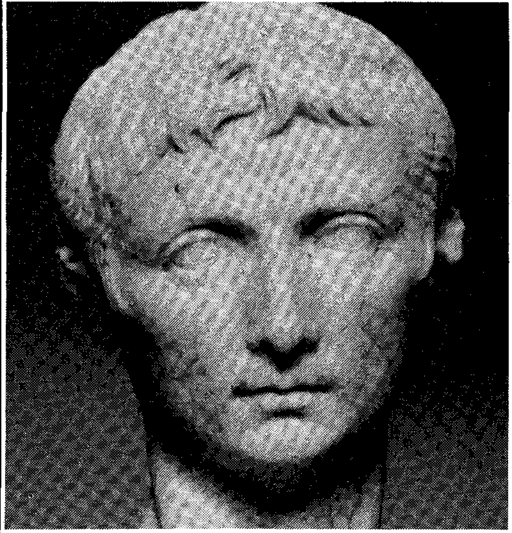

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Forgione and Weinstein have nothing more to add right now, except that Pierpont happens to be J. P. Morgan's middle name.

* * *

STEPHANIE GUEST, CO-OWNER OF THE Brighton Grill on Third Avenue, is adding to *her* little empire. She and her partners, Blair MacKenzie and Will Tracy, plan to open **Stephanie's** (994 First Avenue, near 54th Street; 753-0520) by the end of this month, in the spot last occupied by A Restaurant.

Stephanie's should be popular with the Sutton Place gentry. It will be airy, genteel (almost dainty), and pleasantly pretty. The walls will be painted with horizontal stripes of pale green and off-white. In a small area by the window (where tea will be served), there will be antique wicker chairs painted off-white with pale-green cushions. A large oak bar has been bleached, and the wood floor will be the same off-white color.

Stephanie's food, however, will not be dainty. Chef Sharon Steinaker will prepare "lots of grilled fish," says Guest. "Will makes daily 4 A.M. trips to the Fulton Market. We'll have mahimahi with black-bean salsa, paillards of tuna with tomato-basil coulis, barbecued shrimp with roasted-corn relish, and lots of grilled vegetables." By contrast, her desserts are going to be lavish: pear ice cream with brandied grapes, a berry roulade. Dinner: about $22. At teatime, there will be jams and preserves made by MacKenzie's mother, homemade scones with heavy cream, and tiny tea sandwiches.

Guest is no stranger to the neighborhood. Her mother, the actress Joan Bennett, lived on 54th Street. "I used to hang out here a lot," she says, "so it's good to be back."

* * *

JONATHAN EISMANN, UNTIL RECENTLY Fandango's chef (and before that, sous-chef at Batons), is planning an early-November opening for **Mondial** in the Beekman Tower Hotel (1 Mitchell Place, at the corner of First Avenue and 49th Street). Eismann's décor: pale *faux-marbre* walls, a teal-blue carpet, and recessed lighting. His New American menu: soufflé of Belon oysters baked in their shells, lobster-coral spaghetti with truffles, boneless loin of lamb wrapped in spinach and herbs. Mondial will be "moderately priced," says Eismann: about $38 for dinner.

* * *

FOLKS WHO LIKE TO WATCH TELEvised sports and ogle real-life sports figures should flock to **Mickey Mantle's** (42 Central Park South, 688-7777), where

Les Tuileries used to be. The restaurant's owners are, of course, Mickey Mantle, and also Bill Liederman and John Lowy, both founders of the New York Restaurant School. Bill's big brother, David Liederman (who owns David's Cookies and Chez Louis), will lend a hand as food consultant.

Mantle's, set to open in late November, will seat 100 people around a large, rectangular bar (near the video screens) and 45 more in the rear. The satellite dish on the building's roof will allow patrons to view games from all over the world.

Liederman and Lowy say the restaurant's décor will have a sports theme, "with lots of fifties baseball memorabilia, from the time when Mantle was in his prime," says Liederman. The fare will be hearty American and the portions "huge"—hamburgers with buns that are made in-house, steaks, prime ribs, and a few of Mickey's favorite southwestern recipes, like chicken-fried steak. Of course, there will be fruit pies from Chez Louis. "How else can I give my brother a hand?" says David. Dinner will be around $28.

SO SUCCESSFUL WAS **Docks,** THE upper West Side seafood restaurant, that Howie Levine and Barry Corwin are opening a second one, at 633 Third Avenue (at 40th Street), early next year. The new restaurant, which will seat 275 and have a saloon-style décor, will be carved out of three old spaces: Dinty Moore's, Brew Burger, and a small coffee shop.

Docks will have two raw bars, each offering at least four different kinds of fresh oysters daily: Belon, Malpeque, Cotuit, Galveston Bay, Wellfleet—whatever's in season. The menu will duplicate Docks' uptown menu of broiled fish and seafood, with some new additions. "We are working on a spicy white fish chowder," says Levine. "And we'll have our famous chateaubriand of tuna. And whenever we can get it, we'll serve blackfin tuna, which is actually the cotton candy of tuna, because it's light and fluffy." Dinner will cost around $22.

JOYCE STEINS, WHO OWNED EL RIO Grande until she sold it to Michael Weinstein's Ark Restaurant Corporation, plans to open **Cafe Iguana** (235 Park Avenue South, at 19th Street; 260-5309) in November. The café will hold 250 people and feature Tex-Mex and grilled food and lots of tropical drinks (dinner, around $22). But most important, the décor will evoke the set of Steins's favorite movie, *The Night of the Iguana.* She'll reproduce the veranda, with its tropical plants and rattan chairs. "And," says Steins, "we'll even have the same type of shadowy lighting they had in the mov-

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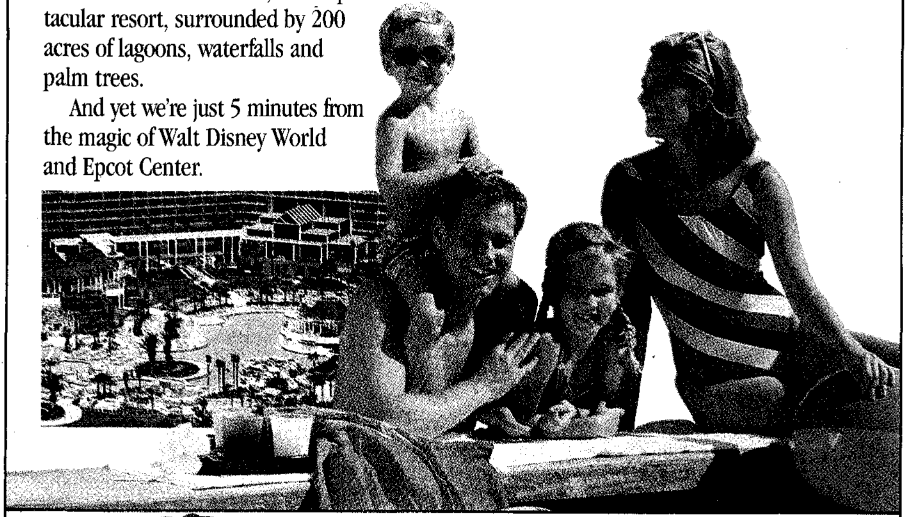

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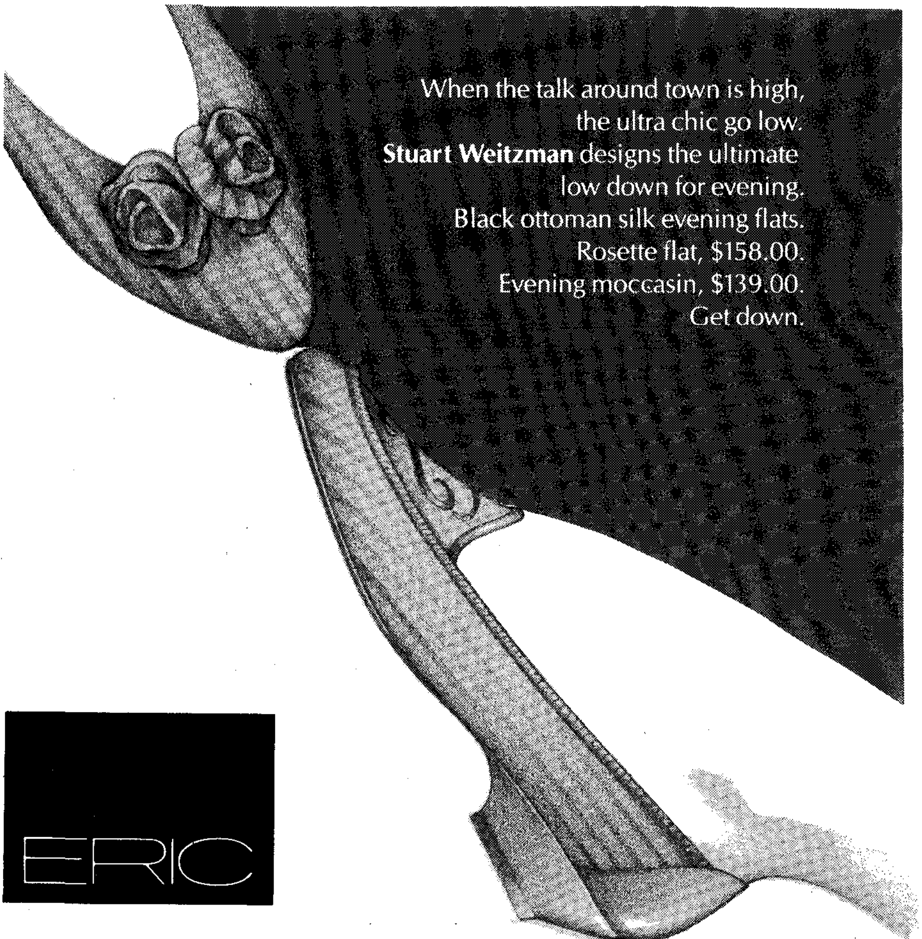

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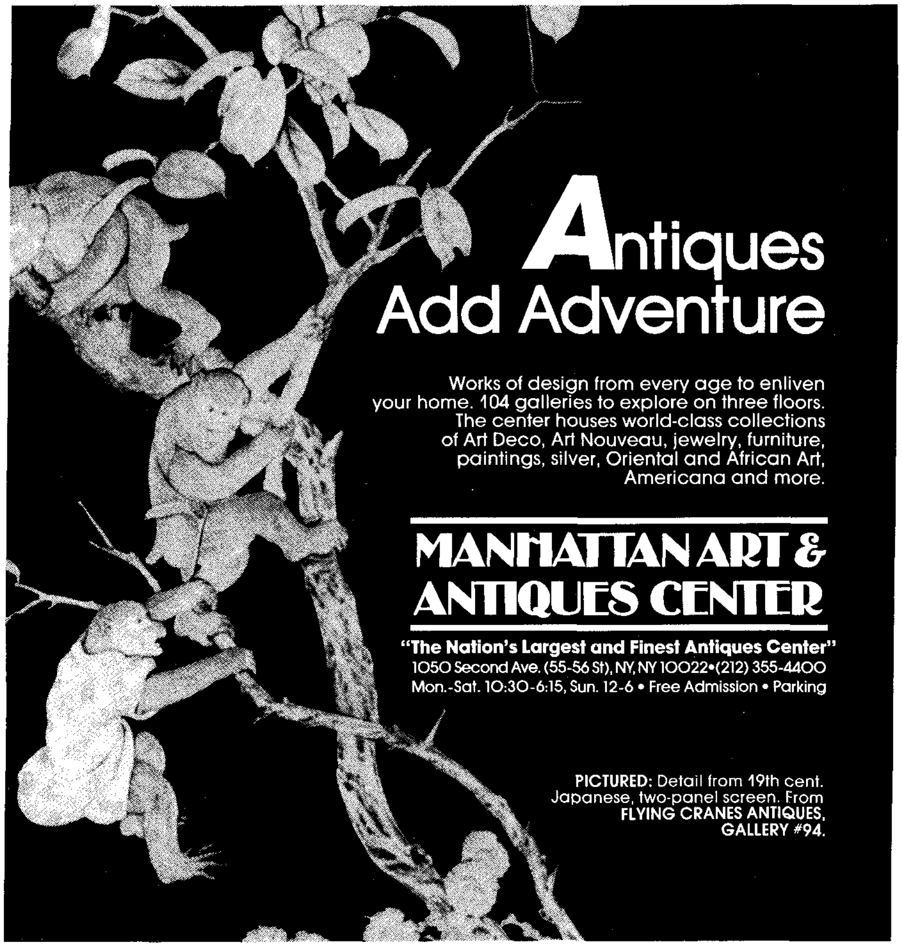
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PICTURED: Detail from 19th cent. Japanese, two-panel screen. From **FLYING CRANES ANTIQUES, GALLERY #94.**

ie"—created by Robert Singer, the lighting designer for the Tunnel.

Steins is going to carry the iguana theme as far as she can. The bar will serve different kinds of margaritas, with one called an "iguanarita." Over the bar area, there will be a crystal iguana piñata, "the first crystal iguana ever," she says. And, get this, her cook's first name is Margarito!

SCANDINAVIAN

PEOPLE WHO LOVE DANISH OPEN-face sandwiches, smorgasbord, and cloudberries with cream can dig into all three and more when **Aquavit** (13 West 54th Street, 307-7311) opens early next month. The Scandinavian restaurant, on the lower two floors of the landmark Rockefeller townhouse, looks like an expensive renovation. (One of Aquavit's owners is Dr. Tore Wretman, who used to own Operakallaren, a famous Stockholm restaurant.)

Aquavit's décor will be modern Scandinavian, slightly on the luxurious side. In the street-level dining room, a 30-foot-long granite-topped bar will sport a 4-foot-high crystal cooler dispensing flavored (fennel, lemon peel, sherry, black currant) aquavit. The bar will also have a selection of frozen vodkas.

A glass case will display smoked salmon, gravlax, caviars, herring salads, liver pâté, and open-face sandwiches. Since there will be no smorgasbord buffet, these cold salads will make up a smorgasbord plate. There will be seating for 75 in this dining room, which will overlook a glass-enclosed atrium with a waterfall and birch trees—all pleasant, authentic Swedish touches. Dinner will be served in a downstairs dining room, which will hold 125 people, and also among the trees in the atrium.

Aquavit's menu will offer hot juniper-smoked salmon, boiled brisket of beef with cabbage, snow grouse, and, occasionally, Arctic venison—prepared by chef Christer Larsson. And for dessert, there will be Swedish crêpes, warm cloudberries with vanilla ice cream (cloudberries are unbelievably velvety and slightly tart), chocolate cake with a burnt-almond crust and raspberry sauce, and a sorbet of brambleberries from the Arctic Circle. Dinner will be approximately $45. And a shot of aquavit? $3.50.

ITALIAN

PEOPLE WHO HAVE EATEN AT SAN Domenico, a two-star restaurant in Imola (near Bologna), can't wait for De-

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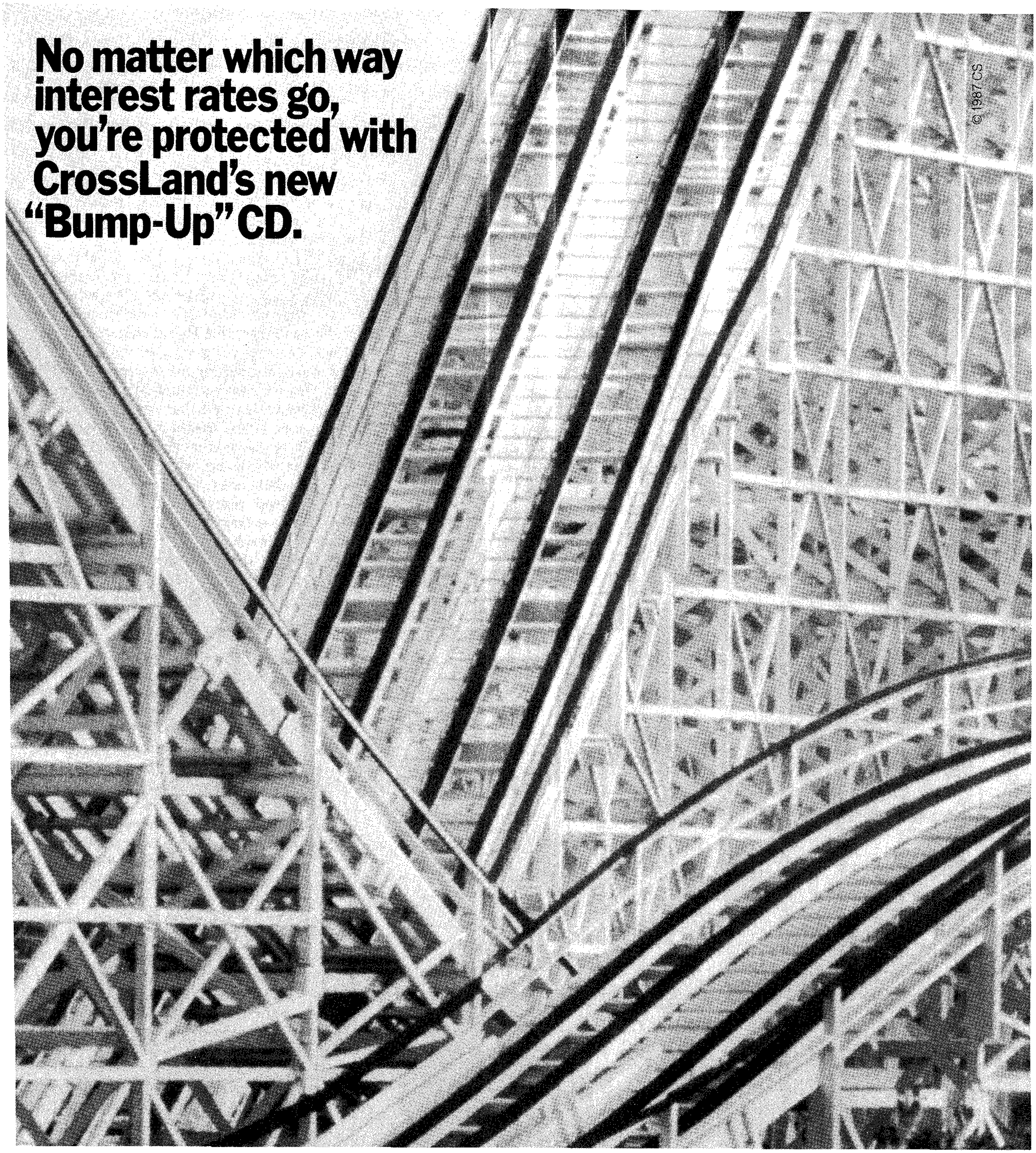
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cember, when the stateside **San Domenico** is set to open at 240 Central Park South, where Alfredo's used to be. Its owner is Tony May (who also owns Palio, Sandro's, and La Camelia) and its chef Valentino Mercattilii, who will come from Imola.

"San Domenico will have a light, airy look," says Adam Tihany, the architect for the 115-seat restaurant. "We will treat the modern walls with marble dust so they will resemble an old *palazzo.*" There will be terra-cotta tiles on the floor and acoustical padding on the ceiling.

May isn't saying much about the food, but we've learned that one of Mercattilii's specialties, spaghetti alla chitarra, is going to be on the menu. (That's fresh spaghetti cut on a multi-string wood frame that looks like a harp; it's served with a fresh-tomato sauce.) Also, uova ai fornaia—a large ravioli filled with a purée of spinach and fresh ricotta and, in the center, a slightly runny coddled egg. "The beauty of this dish," says May, "is the way the egg yolk breaks when the fork cuts into it." Dinner: about $50.

AFTER ONE AND A HALF YEARS OF BEing a restaurateur in Florida, Armando Orsini—tall, handsome, silver-haired, and impatient—is back in town, about to open another **Orsini's,** at 26 East 63rd Street (644-3700), where QV was briefly ensconced. His partner is his brother Elio. The original Orsini's, a West 56th Street fixture for 35 years, closed in 1985. The new Orsini's is slated for an early-November opening.

Its décor, designed by Sam Botero, will be an updated version of the original's: a lush, slightly voluptuous interior that will look like an Italian villa. There will be lots of pink: Orsini has chosen a salmon fabric for some of the walls, a pinkish stucco paint for the others, and the banquettes will be covered in a salmon-colored print by Scalamandré. There'll be Rosenthal china on the tables and, on the walls, two large oil paintings of nudes. Orsini is no minimalist. "I dislike the spare architecture in restaurants today," he says. "It is without emotion, and it is intimidating. I will have a room where all the women will look beautiful."

His food isn't going to be minimalist, either. His chef, Franco Spinelli, just arrived from Milan with the menu: salmone Lucullo (baby salmon with sage, golden raisins, and pignoli nuts), quaglia alla Bacco (quail baked in grape leaves), scampi rosati with fresh spinach and fettuccine, black linguine with crab meat—all for $36 or so a person.

The news about Orsini's return was out the minute he arrived. All the lunching ladies who were in town last month

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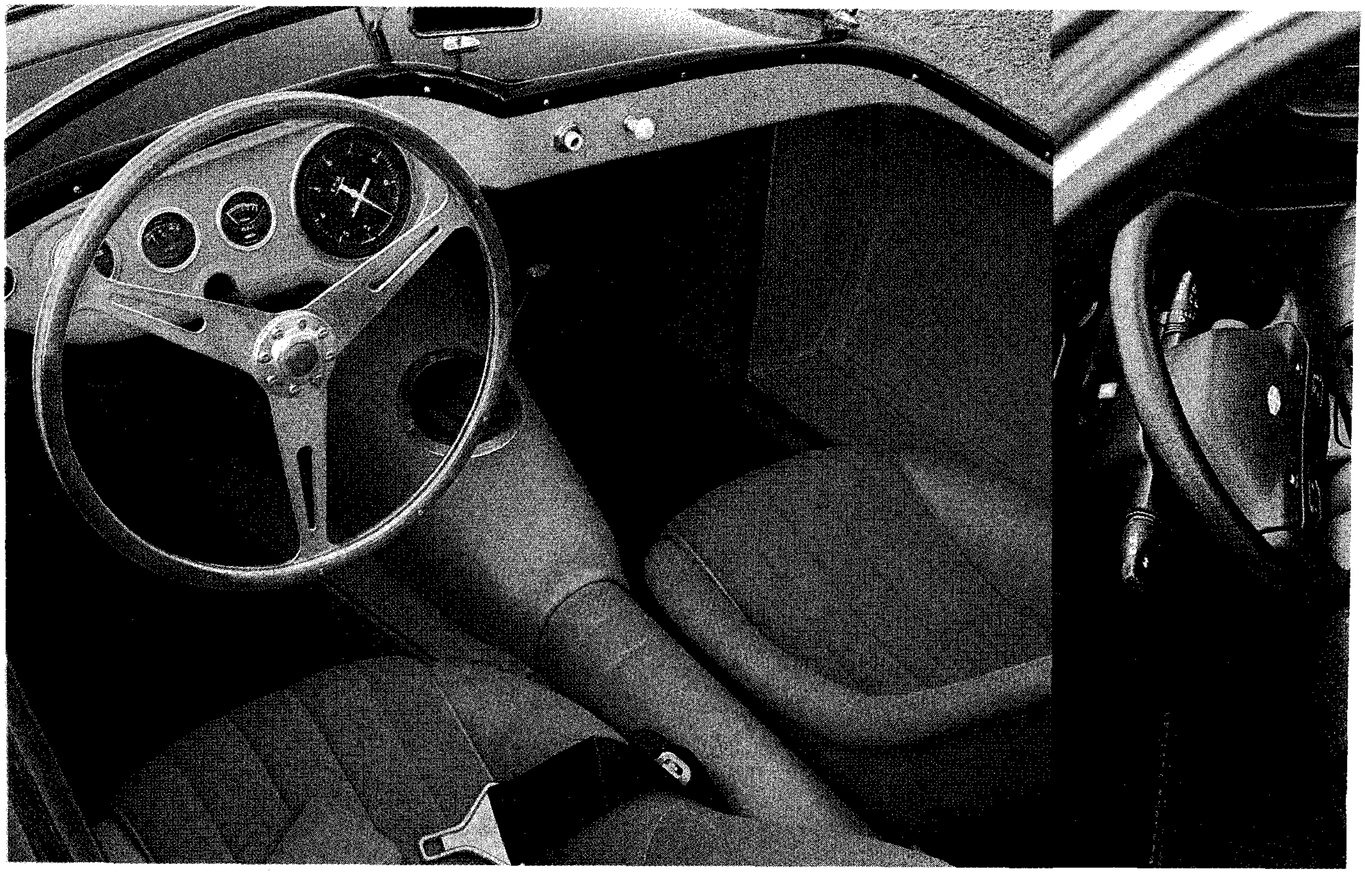

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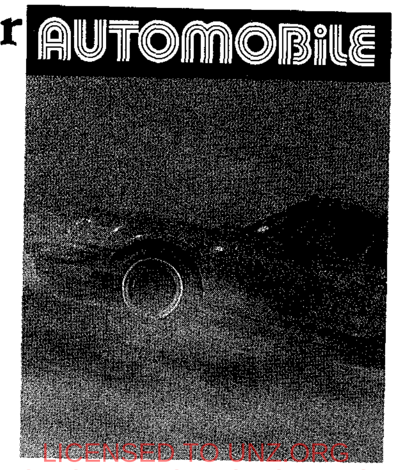

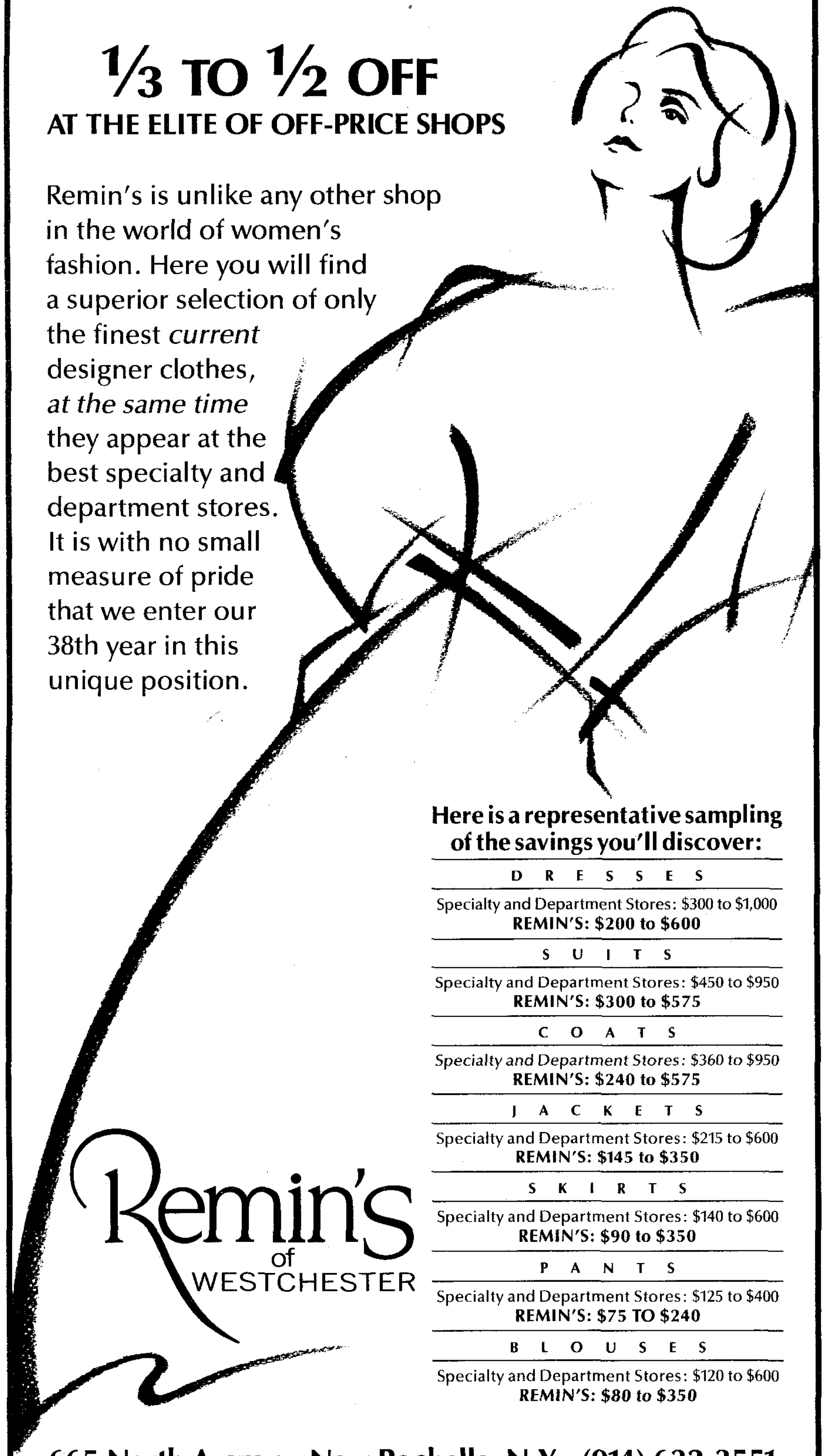

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spotted him along Madison Avenue: "*Armando!*" they said. "Are you *back?*"

This gave him great pleasure. "I am too old to try new things," he says. "This restaurant is what I love. I was bored to *death* in Florida."

UMBERTO ASANTE, WHO OWNED (and sold) Cent'Anni, is planning to open **Da Umberto** (107 West 17th Street, 989-0303) October 15, on the ground floor of a brownstone belonging to his wife's family.

Smart, smart Umberto! He has hired the dynamite Studio Morsa to make his restaurant beautiful. "Da Umberto will have a completely Florentine look," says Antonio Morello of Morsa. "But not in the rich sense; in the spare, pure sense." The pale walls dating back to the mid-1800s will be treated to look as if they're mid-fifteenth-century (a Morsa technique). The floors will be part wood, part brick, the 76 chairs bistro-style with black leather cushions.

The front room, with a large bar and a few tables, will be the trattoria, where Umberto's antipasti will be served: eggplant stuffed with fresh tomato, tomato stuffed with capers and anchovy, carpaccio of beef or salmon, baby octopus—and hunks of Tuscan bread so everyone can wipe the plate clean and begin again.

The other two rooms, one of which will have a skylight and a glass-enclosed kitchen, will be for "tablecloth dining," as Umberto says: orecchiette with a broccoli-rabe-and-anchovy sauce, quail, roast goat with fresh herbs, red snapper alla Livornese, risotto with seafood. Dinner: around $28.

"This is a family business," Umberto says. "My wife, Catherine, is the maître d'. My son Victor is the captain. I stay in the kitchen because I am the chef."

MEZZALUNA'S OWNERS, ALDO BOZZI and Romano Mossetta, are opening a second place, **Mezzogiorno,** at 195 Spring Street, where the Soho Charcuterie used to be. They say they're aiming for early November.

"Mezzogiorno" means "midday," when the sun is at its height, and that's the theme of the restaurant's décor—the sun. Bozzi and Mossetta have commissioned 80 Italian and 15 American sculptors to interpret the meaning of "mezzogiorno." When the works are complete, they will be mounted on the walls, dramatically lighted. Above the entrance will be Mezzogiorno's logo: a painted metal sculpture, based on a Florentine fresco, depicting a boy descending a steep stairway with a tray holding a wine bottle and a sun.

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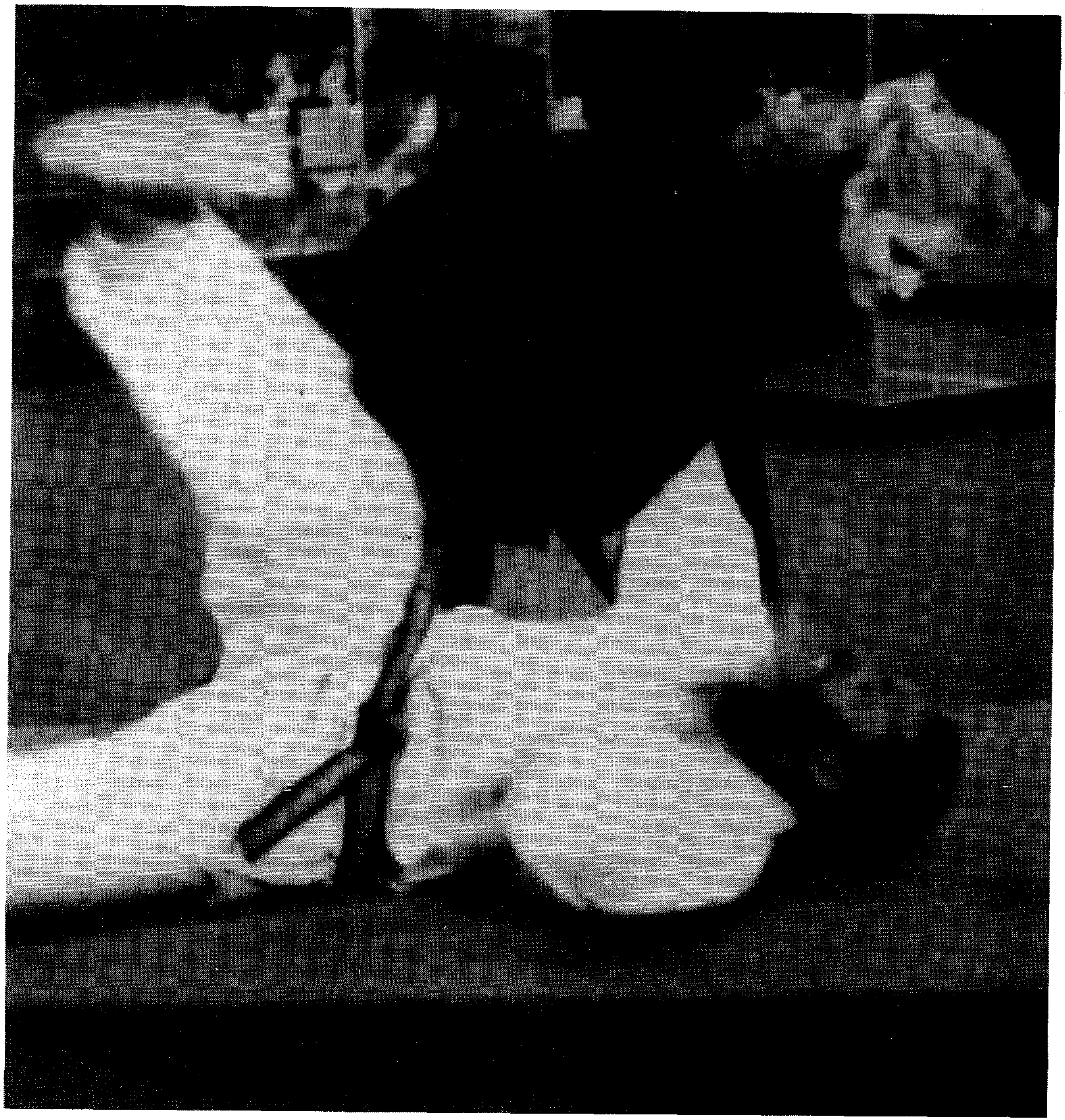

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giorno should shine. For one thing, its prices will be lower than Mezzaluna's: about $23 for dinner. Bozzi says he'll serve some new antipasti, like fresh ricotta with herbs or goose prosciutto on a bed of watercress. And he'll have one dish he hasn't ever seen in New York before: risotto al salto, leftover risotto that's sautéed into a crunchy, golden cake. Mezzogiorno's chef will be Marco Fregonese from Mezzaluna. But who will be cooking at Mezzaluna? Nobody's saying.

LUIGI AND MAURO LUSARDI (OF Lusardi's) hope to open **Taro** (1396 Third Avenue, near 79th Street) sometime in early October, where Butterfish Hole used to be. Taro is the name of their hometown, a village near Parma.

The Lusardis' partner is the architect Charles Gwathmey, who's designing the space. A skylight of etched glass will span the entire length of the dining room, and there'll be lots of natural wood: cherrywood latticework, panels of cherrywood over fabric wall covering, a cherrywood bar with a black-glass-and-pewter trim. Large glass sliding doors will open onto the street. This casual mood, the Lusardis hope, will attract a much younger crowd. The prices should help, too: about $25 for dinner.

Taro's chef will be Beni Vallini, who was once the chef at Lusardi's. He plans to specialize in focaccia, a crisp flat bread with various stuffings. "Beni is the master of focaccia," says Mauro. "He had his own focaccia restaurant in Pisa." So you can expect asparagus focaccia, prosciutto focaccia, wild-mushroom focaccia—plus cold antipasti, like smoked baby octopus the size of a teaspoon.

DESPITE THEIR RECENT ABRUPT DEparture from the Sherry Netherland, Harry Cipriani and his son, Giuseppe, are going ahead with plans to open **Carpaccio** in the Place des Antiquaires (135 East 57th Street) sometime in November. According to Giuseppe, it will be elegant—"lots of marble, like the building"—with food similar to that at Bellini. The two-story restaurant will serve hot food on the upper level, cold food, cafeteria-style, on the lower. For a while, at least, it will be open only for lunch: about $32.

ORIENTAL

A CUISINE THAT COMBINES FRENCH and California cooking with Oriental accents will be served at **China Grill**, due to open early next month on the ground floor of the CBS building (60 West 53rd Street, 333-7788). The food

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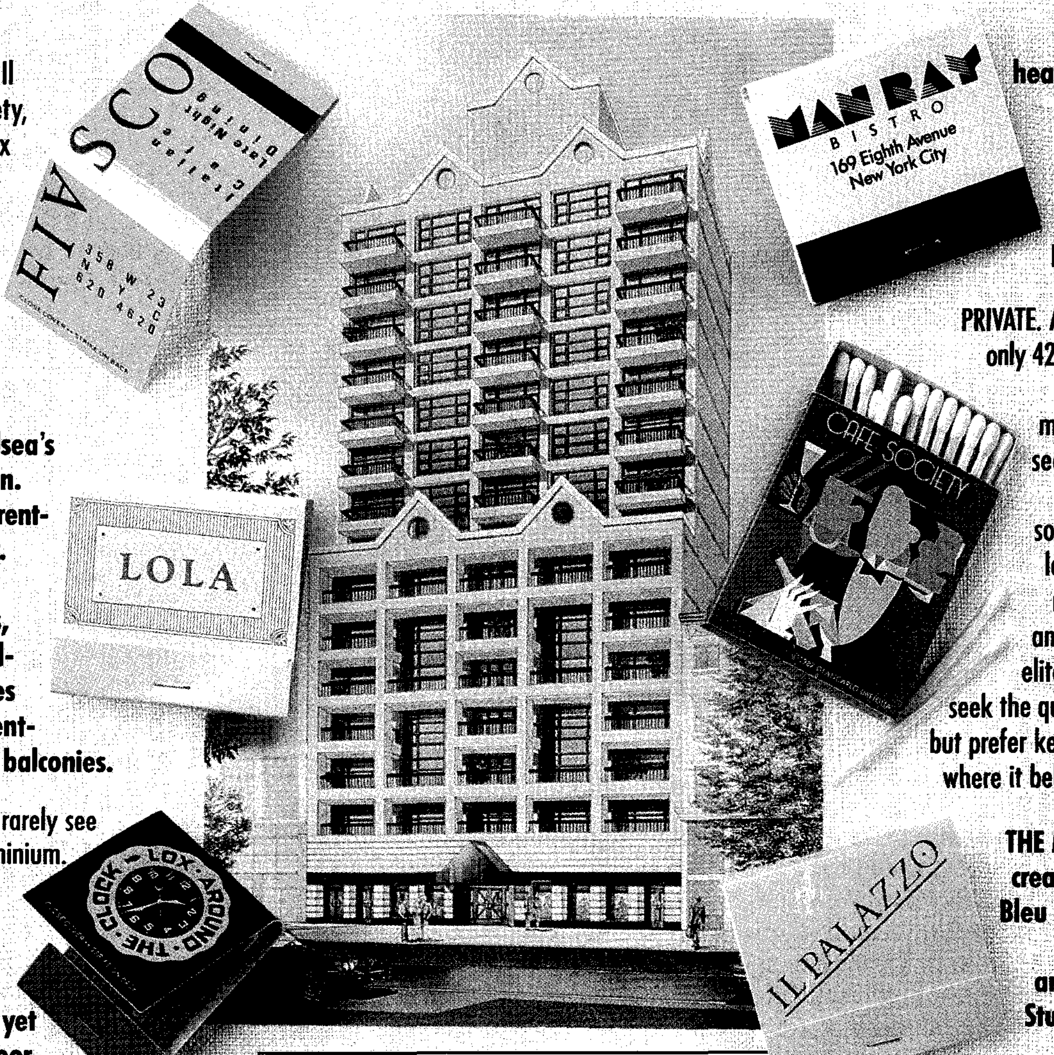

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sounds delicious and colorful: red and black fish with red-onion beurre blanc, grilled lamb marinated in jade sauce, golden squab with shiitake-plum sauce. Dinner: about $35.

With seating for 180, China Grill will be a mammoth brasserie where folks can drop in for a plate of raw Beijing oysters with black vinegar sauce or stir-fried vegetables—the crispy spinach sounds marvelous. The focal point will be an open kitchen. It should be fun to watch the action as the cooks broil, grill, and wok it up. Other points of interest: the metal sculptures on the walls and the quotations from the journals of Marco Polo etched in the floor. But the star will surely be the diminutive, energetic maître d', Kenji Seki, who's also a part-owner. His personality and talent as a host made him famous at Chinois on Main in Santa Monica, and no doubt he'll become as much a fixture at the stylish China Grill.

FRENCH

BY MID-OCTOBER, CAFE REGINETTE (69 East 59th Street, 758-0530) is scheduled to reopen as **Brasserie Reginette.** Architect Antoinette Torrens has redesigned the formerly tiered café into a cozy, updated brasserie where a body can get a fresh croissant and café au lait (and much more, like eggs) at 7 A.M., plus a newspaper to read, and then hang out until closing, at 1 A.M.

The centerpiece of the new décor will be an Art Nouveau bar from Paris that's inlaid with brass flowers. Next to it, an Art Nouveau cash register will take patrons' money. Leather banquettes and bistro chairs will seat 130. The floor will be paved with tiny black and white tiles, the walls wood-paneled or painted in rose shading into copper. And the ceiling, covered with rectangular Plexiglas boxes, will glow pink, peach, and amber.

"Brasseries are also for beer," says Roger Choukroun, Regine's husband. So expect all kinds to wash down a classic brasserie menu created by Regine's executive chef, Jean Claude Mille: onion soup gratinée, escargots, choucroute, rack of lamb, and "les sandwichs extraordinaires." Dinner: around $28.

IN DECEMBER, THE HÔTEL MAXIM'S DE Paris will check into the site of the old Gotham Hotel (700 Fifth Avenue, at 55th Street). And in January, two restaurants are scheduled to open on its mezzanine level: **Adrienne,** a luxury establishment, and the simpler **Bistro d'Adrienne.**

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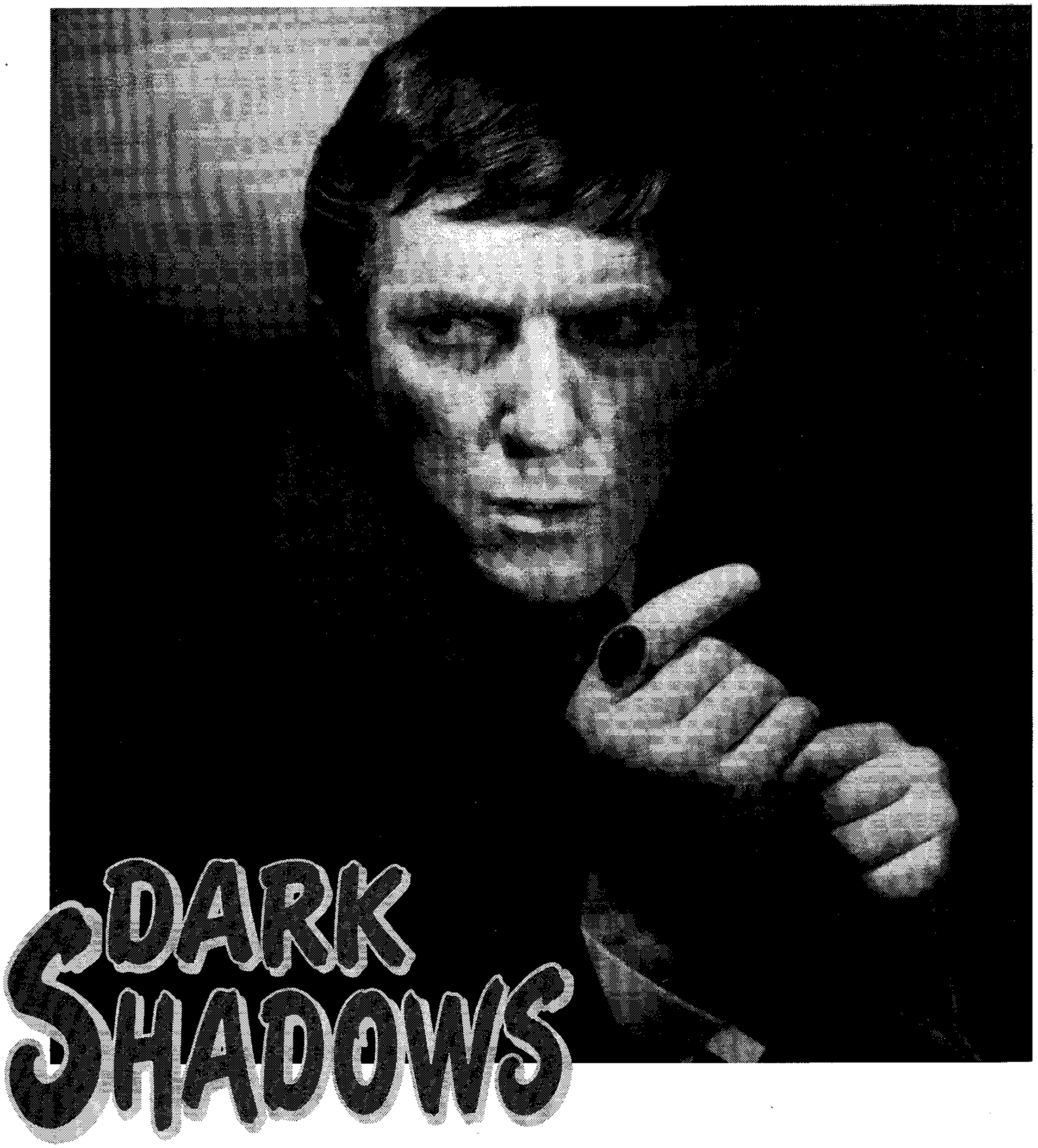

It's back! Habit-forming horror returns to television this fall.
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Manhattan Cable 3 or check cable listing hotel's general director. Bergé was responsible for the success of the Maurice, in the Parker Meridien, and he is designing the food concept of Adrienne. The menu will be Mediterranean in spirit—"sunny foods," says Bergé, "translated through French creativity and technique": langoustines aux tagliatelles de celeri, papillon d'écrevisses à la chiffonade de basilic, lasagne de girolles au persil. Dinner will cost about $55.

Bergé won't reveal who his chef will be, but says, "He has trained in the best restaurants of the Riviera." Will Adrienne be as ambitious as the Maurice? "I have to do even better," he says, "or try, at least."

FLORENT MORELLET, OWNER OF RESTAURANT Florent, is another person who's been bitten by the second-restaurant bug. With his partner, Reggie Young, who was a manager at Memphis and An American Place, he's planning to open **Florent and Reggie's** (the name is tentative) at 496 Ninth Avenue (near 38th Street, 594-6534) in early November.

Even though the menu will be bistro fare, the décor will evoke a forties diner: white ceramic tiles accented with gold anodized trim, and chairs, rescued from Dubrow's Cafeteria, that will seat 70. There'll be a large counter, like Florent's, but the new restaurant will have a liquor license. And the food, says Morellet, will be "simpler and more direct." Expect several kinds of frogs'-leg dishes (they thought about calling the place Froggie's), escargots, chicken pot pies, croque-monsieurs and croque-madames, grilled skirt steak, omelets, boudins, and more. Dinner, accompanied by the music of a French D.J. on tape, will run about $23.

CHEF-OWNER JEAN FRANÇOIS HAS closed La Luncheonette, on Essex Street, and plans to reopen it in the old Munson Diner (511 Greenwich Avenue, 334-5152) early next month. The new **La Luncheonette** will definitely be upscale. "There will be a transformation," says François. "There will be nice leather banquettes," a big bar, and two dining rooms seating a total of 130. His menu will include such bistro dishes as rabbit, tripe with Calvados, lots of game, calf's liver—all solid stuff. "I never liked nouvelle cuisine," he says. "A little dab of food on the plate, and that's cooking? Not for me."

Even though François says he has no understanding of chocolate, his desserts sound appealing: îles flottantes, fresh fruit tarts, and such. Dinner will be around $23. "If I serve an aged shell steak, it's going to be $19," he says. "But if I serve shark, it will be less for sure."

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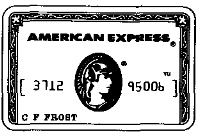

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SALES & BARGAINS

BY LEONORE FLEISCHER

HOMING INSTINCTS

YOU CAN BUY QUILTED BEDSPREADS, draperies, curtains, and other home accessories directly from the factory every Saturday (and on Sunday September 20 and 27 only). Production-overrun bedspreads include: loom-quilted, retail $175–$250, here $20 (twin), $25 (full), $35 (queen), and $45 (king); outline-quilted, retail $350–$500, here $69 (twin, full, or queen) and $99 (king). For $15 extra, large spreads can be made smaller. Many coordinating fabrics available. Also, current-stock bedspreads in fabrics by Cyrus Clark, P. Kaufmann, Waverly/Schumacher, Jay Yang, and others, retail $225–$350 for loom-quilted and $450–$650 for outline-quilted, here $69 and $149, respectively (full), $89 and $159, respectively (queen), and $109 and $199, respectively (king). The factory will custom-make spreads, dust ruffles, draperies, valances, swags and jabots, balloon and Roman shades, cushions, table covers, shower curtains, and more at wholesale prices. Also, upholstered headboards, here $199 (twin), $250 (full), $299 (queen), and $350 (king). Professional measuring and installation at additional charge. Checks accepted as deposits only (merchandise held until they clear); no credit cards; all sales final on custom orders; exchanges possible on other merchandise. *Quiltco Industries, Inc., 135 East 144th St., the Bronx (993-5668). By subway from Manhattan: Take the #2, 4, or 5 train to 149th St., walk south one block on Grand Concourse, then turn right onto 144th St. Call for driving directions. Sale Sat. (and Sun. 9/20 and 27) 10 a.m.–4 p.m.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

BE FURNISHED

THIS BRONX FURNITURE FACTORY AND showroom is selling overstock and floor samples at very low prices. List prices are manufacturer's suggested list. Eight-piece dining-room sets include: American of Martinsville oak set, list $7,020, here $4,059; Thomasville cherry-finished-mahogany Oriental-style set, list $6,500, here $3,975; Hibriten oak set, list $3,900, here $2,250; Universal oak country French–style set, list $3,120, here $1,800; fruitwood imported French-style set with curved china, list $9,880, here $5,700; Singer solid-oak-and-oak-veneer set, list $2,990, here $1,595; and more. Six-piece bedroom sets include: American of Martinsville cherry Italian provincial–style set with burl fronts, list $4,940, here $2,795; Thomasville cherry-finished-mahogany Oriental-style set, list $4,500, here $2,699; Century solid-oak country French–style set with two-poster bed, list $7,020, here $2,899; Ello beige lacquer Art Deco–style set with glass fronts, sides, and tops, list $7,540, here $3,599; American Drew fruitwood set with wicker fronts, list $4,290, here $2,495; Hibriten bed-and-wall-unit set in rosewood veneer with black lacquer trim, list $4,940, here $2,530; Thomasville bed-and-wall-unit set with lighted, mirrored bridge,

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FINE FURS

ABOUT 800 NEW FURS, INCLUDING ONE-of-a-kind samples, in women's sizes 4–20 (mostly 8–14) are on sale here. Examples: basket-weave two-color mink jackets, retail $2,750, here $900; natural heather female-mink coats, retail $8,950, here $2,900; extra-long natural Lunaraine mink polo coat, retail $10,500, here $3,900; dark mink coats trimmed with black fox, retail $5,950, here $2,200; natural Blackglama shadow-cut mink coat, retail $12,500, here $3,900; natural Blue Iris female-mink full-sweep coat, retail $16,500, here $7,500; leather-trimmed-raccoon jackets, retail $1,695, here $595; Japanese natural tanuki jackets, retail $4,950, here $1,600; fitch stroller, retail $5,500, here $1,900; natural silver fox coats, retail $5,500, here $2,500; notched-collar raccoon coats, retail $5,500, here $1,900; rare natural coral fox coat, retail $12,500, here $4,900. Free 1988 storage, monogram, insurance appraisal, and most alterations. Checks accepted (merchandise held until they clear); no credit cards; all sales final. *G. Michael Hennessy, 333 Seventh Ave., near 28th St., tenth floor (695-0226); Tues., Wed., and Fri. 10 a.m.–7 p.m., Thurs. till 9 p.m., and Sat. till 5 p.m.; 9/15–19 only.*

WEAVING AND KNITTING

WEAVERS AND MACHINE- OR HAND-KNITters will want to take advantage of this sale, which includes machines, yarns, books, videotapes, and more. For example: floor-model Schacht four-harness 25-in. weaving-width baby loom, retail $480, floor model $380; Dorothy four-harness table looms, were $216, now $180; French automatic knitters, were $18.50, now $9.95; Swiss cotton-and-acetate yarn, in 15 colors, was $4.40 a 50-g. ball, now $2.20 or $10 for a bag of 10; weaving yarns (mostly wools), were $10 a lb., now $4; yarns on cones, were $10 a lb., now $4 (you must buy the whole cone); beige or gray Icelandic-type wool yarn on cones, was $22 a lb., now $12; French angora-and-wool yarn, was $69.95 a box of 10 2-oz. balls, now $45 or three boxes for $100; and more. M.C., V., checks accepted; all sales final. *School Products Co., Inc., 1201 Broadway, at 29th St., third floor (679-3516); Mon., Wed., and Fri. 9 a.m.–5 p.m., Tues. and*

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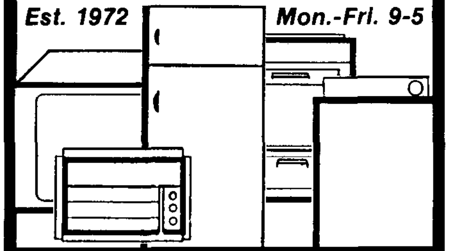

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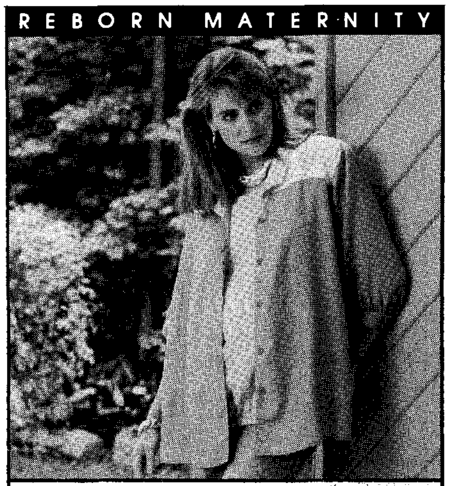

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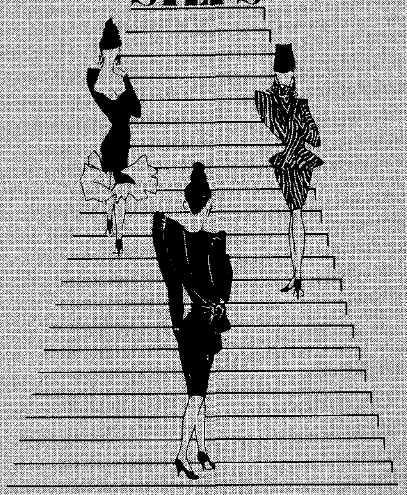

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IMPORTS

CRAFTS FROM BURMA, INDONESIA, SOUTH America, and Thailand are at this importer's warehouse at wholesale prices. Burmese wood marionettes include: small and large horses, retail $6 and $30, respectively, here $3 and $15; other animals and human figures, retail $6–$275, here $3–$137.50. Burmese papier-mâché animals and paper Christmas ornaments, retail $3–$25, here $1.50–$10; Burmese lacquer tray sets, retail $60, here $20; Huichol Mexican yarn paintings, retail $2–$50, here $1–$20. Thai papier-mâché and découpage items: place mats, trays, vases, boxes, bowls, and more, retail $12–$125, here $6–$62.50; cats, retail $35, here $20; nests of baskets, retail $90, here $20; and more. Checks accepted; no credit cards; all sales final. *Arriba Imports, Ltd., 333 West 39th St., Room 203 (563-0029); Mon.–Fri. 9 a.m.–7 p.m. and Sat. 10 a.m.–4:30 p.m.; through 9/19.*

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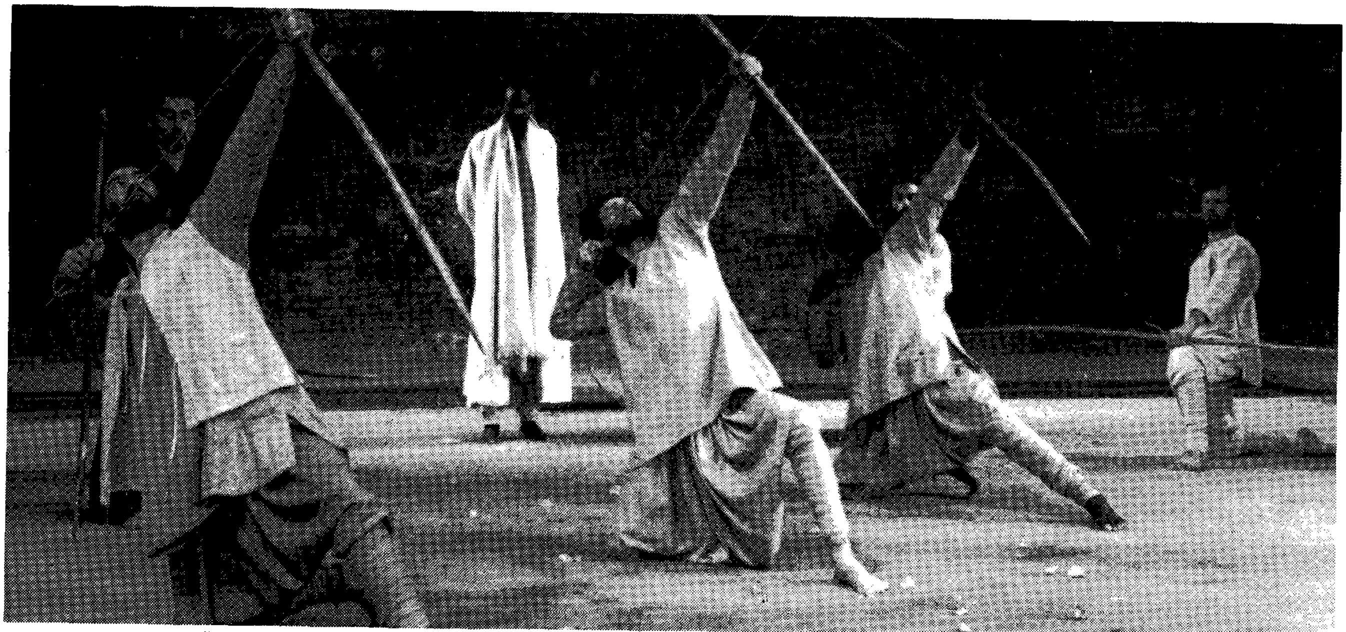

The Mahabharata photo by Martha Swope.

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A Complete Entertainment Guide for Seven Days Beginning

SEPTEMBER 16

179 MOVIES

193 THEATER

199 RESTAURANTS

212 ART

221 MUSIC & DANCE

225 OTHER EVENTS

227 NIGHTLIFE

229 RADIO

230 TELEVISION

MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—9/16–22: *Gap-Toothed Women; Miss...Or Myth?* #2—Through 9/24: "Summer Festival of Fantasy and Science Fiction." 9/16: *Devil Girl From Mars; The Stranger From Venus.* 9/17: *Le Dernier Combat; Le Sci-Fi Vu Par...*9/18–20: *Alien; Aliens.* 9/21: *A Boy and His Dog; Death Race 2000.* 9/22: *I Married a Monster From Outer Space; The Colossus of New York.*

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 9/16: *The Go-Between; Georgy Girl.* 9/17: *The Lady From Shanghai; Gilda.* 9/18–19: *The Heartbreak Kid; A New Leaf.* 9/20: *The Earrings of Madame De...; Letter From an Unknown Woman.* 9/21: *Murder in the Cathedral; Ulysses* (1967). 9/22: *The Big Clock; Leave Her to Heaven.*

3. **ESSEX—Grand St. at Essex. St.** (982-4455). Through 9/17: *The Curse.* Opening 9/18: *The Principal.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*The Wolf at the Door.* #2—*Eat the Peach.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*The Big Easy.* #2—*The Fourth Protocol.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *Deadline.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*The Rosary Murders.* #2—*The Lost Boys.* #3—Through 9/17: *Full Metal Jacket.* Opening 9/18: *The Pick-Up Artist.*

8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 9/16: *Road House; They Drive By Night.* 9/17: *Affair in Trinidad; Nightfall.* 9/18–19: *Trouble in Paradise; Design for Living.* 9/20: *And Then There Were None; Dead of Night.* 9/21–22: *L'Avventura;* "L'Amoré": *A Human Voice; Miracle.*

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 9/16–17: *Five Easy Pieces; The Last Detail.* 9/18–19: *Aliens; The Terminator.* 9/20: *Andrei Roublev.* 9/21–22: *The Buddy Holly Story; Zoot Suit.*

10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*La Bamba.* #2—*A Prayer for the Dying.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Wish You Were Here.* #2—*The Whistle Blower.* #3—*My Life as a Dog.* #4—*Withnail and I.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Maid to Order.* #2—*Dirty Dancing.* #3—Through 9/17: *Stakeout.* Opening 9/18: *Tough Guys Don't Dance.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *No Way Out.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Stakeout.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—Through 9/17: *RoboCop.* Opening 9/18: *Amazon Women on the Moon.* #2—Through 9/17: *The Living Daylights.* Opening 9/18: *Fatal Attraction.* #3—*Hamburger Hill.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *The Big Easy.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). Through 9/17: *House II: The Second Story.* Opening 9/18: *Hellraiser.*

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Dirty Dancing.* #2—*RoboCop.*

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *Hamburger Hill.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—Through 9/17: *Disorderlies.* Opening 9/18: *The Pick-Up Artist.* #2—*The Lost Boys.* #3—*The Curse.* #4—*The Untouchables.* #5—*Full Metal Jacket.* #6—*The Living Daylights.*

34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). *The Big Easy.*

35. **MOVIELAND—Broadway at 47th St.** (757-8320). Through 9/17: *Penitentiary III.* Opening 9/18: *Amazon Women on the Moon.*

36. **EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). *Stakeout.* **EMBASSY 3**—*The Rosary Murders.* **EMBASSY 4**—*La Bamba.*

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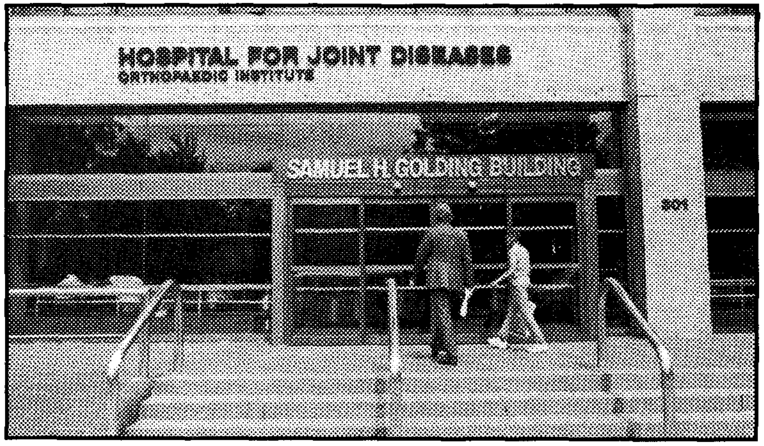

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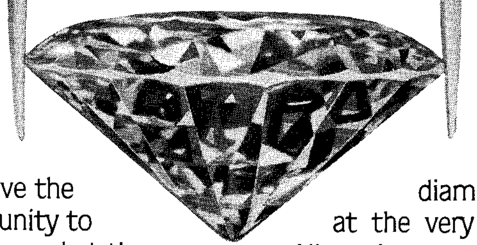

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MOVIES

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—Through 9/17: *Can't Buy Me Love.* Beg. 9/18: *Dirty Dancing.* #2—*He's My Girl.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *No Way Out.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Fourth Protocol.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Deadline.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *A Prayer for the Dying.* **CARNEGIE SCREENING ROOM**—(757-2131). *My Life as a Dog.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Maid to Order.*

45. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Dirty Dancing; Coming Up Roses.*

46. NEW CARNEGIE—57th St. east of Broadway (582-4582). *Withnail and I.*

47. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). Through 9/17: *Hamburger Hill.* Opening 9/18: *The Pick-Up Artist.*

48. PLAZA—58th St. east of Madison Ave. (355-3320). Through 9/17: *La Bamba.* Beg. 9/18: *No Way Out.*

49. PARIS—58th St. west of Fifth Ave. (688-2013). Through 9/17: *Jean de Florette.* Opening 9/18: *Maurice.*

50. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *The Whistle Blower.*

51. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*A Prayer for the Dying.* #2—*The Big Easy.*

52. BARONET—Third Ave. at 59th St. (355-1663). Through 9/15: *Wish You Were Here.* Opening 9/16: *In The Mood.* **CORONET**—Through 9/17: *The Fourth Protocol.* Opening 9/18: *Orphans*

53. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Wolf at the Door.*

54. CINEMA I—Third Ave. at 60th St. (753-6022). *Matewan.* **CINEMA II**—(753-0774). Through 9/17: *Family Business.* Opening 9/18: *The Mozart Brothers.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Dirty Dancing.* #2—(832-2720). Program Unavailable.

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Stakeout.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—Through 9/17: *The Living Daylights.* Opening 9/18: *Amazon Women on the Moon.* #2—Through 9/17: *The Rosary Murders.* Opening 9/18: *Tough Guys Don't Dance.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *I've Heard the Mermaids Singing.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). Through 9/17: *No Way Out.* Opening 9/18: *Fatal Attraction.*

65. UA EAST—First Ave. at 85th St. (249-5100). Program Unavailable.

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*He's My Girl.* #2—Through 9/17: *Dirty Dancing.* Opening 9/18: *The Pick-Up Artist.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Hamburger Hill.* #2—*The Curse.*

68. CINEPLEX ODEON 86TH STREET TWIN—86th St. at Lexington Ave. (289-8900). #1—*La Bamba.* #2—*The Big Easy.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). Through 9/17: *No Way Out.* Opening 9/18: *Fatal Attraction.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—Through 9/17: *Living on Tokyo Time.* Beg. 9/18: *Jean de Florette.* #2—*My Life as a Dog.* #3—*Wish You Were Here.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—Through 9/17: *Backlash.* Beg. 9/18: *Coming Up Roses.* #2—*Tampopo.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Stakeout.* #2—Through 9/17: *Can't Buy Me Love.* Opening 9/18: *Hey Babu Riba.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Dirty Dancing.* #2—*The Rosary Murders.* #3—*A Prayer for the Dying.* #4—*RoboCop.* #5—Through 9/17: *The Living Daylights.* Opening 9/18: *Amazon Women on the Moon.* #6—*Hamburger Hill.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—Through 9/17: *The Big Easy.* Opening 9/18: *The Pick-Up Artist.* #2—*Stakeout.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Lady Beware.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Penitentiary III.* #2—*The Curse.* #3—*RoboCop.* #4—*He's My Girl.* #5—*Disorderlies.*

91. NOVA—Broadway nr. 147th St. (862-5728). Through 9/17: *The Curse.* Opening 9/18: *The Principal.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—Through 9/17: *The Curse.* Opening 9/18: *The Principal.* #2—*Sweet Revenge; Penitentiary III.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets:* Daily at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, Wed., Fri.–Sun. at 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30. Through 9/17 at 6:30: "The 11th Annual Margaret Mead Film Festival." $4.00; $5.00 non-members.**Auditorium:** 9/16 at 6:30: *The Diary of a Dry Season: Minyanka Funerals* (1987); at 7:35: *Hoxsey: The Quack Who Cured Cancer* (1987); at 9:30: *Some Babies Die* (1985). 9/17 at 6:30: *The Earth is Our Mother* (1987); at 7:35: *Born Again* (1987); at 9:25: *In Her Own Time* (1987). **Kaufmann Theater:** 9/16 at 6:30: *Survival of a Small City* (1986); at 7:50: *Xochimilco* (1987); at 9:30: *The Basques of Santazi* (1987). 9/17 at 6:30: *A Tibetan New Year* (1987); at 7:20: *Depending on Heaven* (1987); at 8: *Cuyagua: The Saint With Two Faces* (1987); at 9:10: *Hamar Herdsmen and His Song* (1987); at 10:05: *First Moon* (1987). **People Center:** 9/16 at 6:30: *Chela* (1986); at 7:35: *Stephanie* (1986); at 8:50: (See 9/16 at 6:30); at 9:45: (See 9/16 at 7:35). 9/17 at 6:30: *Navajo Talking Picture* (1986); at 7:25: *Yuki Shimodo: Asian American Actor* (1986); at 8:10: *El Sabou* (1986); at 8:55: *Banderani* (1987); at 9:35: (See 9/17 at 6:30.)

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria (718-784-4742). $4. "Celluloid Skyline: A Symposium on New York and the Movies." 9/18 at 7:15: "Designing the Film City" with Stephan Hendrikson, Vanessa James, Santo Loquasto, and Jeffrey Townsend. 9/19 at 9: "Surveying the Film City" with James Sanders, Robert Stern, Richard Price, and Peter Conrad; at 1:30: Screening of Short New York Films and Videos: *Manhatta* (1921), *Saturday Night Live* (1975, 1980), *New York, New York* (1955), *In the Street* (1951), *Wonder Ring* (1955), *Real Italian Pizza* (1971), *Coney Island at Night* (1905), *Saturday Night Live* (1985), *Manhattan Landing* (1982).

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). $6; students and senior citizens $5. "Merchant-Ivory's India: A 25th Anniversary Tribute." Films by the team of Ismail Merchant, James Ivory, and Ruth Prawer Jhabvala. 9/18 at 3 and 7: *The Householder* (1963); *The Delhi Way* (1964). 9/19 at 7:30: "Taiwan in the 21st Century": *The Terrorist* (1987), dir. Edward Yang. In Mandarin, Eng. subtitles.

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $2.50. 9/22 at 8: *The Battle of Vieques* (1986), dir. Zydnia Nazario; *The Contrary Warrior: A Film of the Crow Tribe.*

GUILD HALL—158 Main St., East Hampton, N.Y. (516-324-4050). $3.50 Guild Hall members; $4 nonmembers; senior citizens and students $5. "Long Island Modern:" 9/19 at 8:30: *Beyond Utopia: Changing Attitudes in American Architecture* (1983).

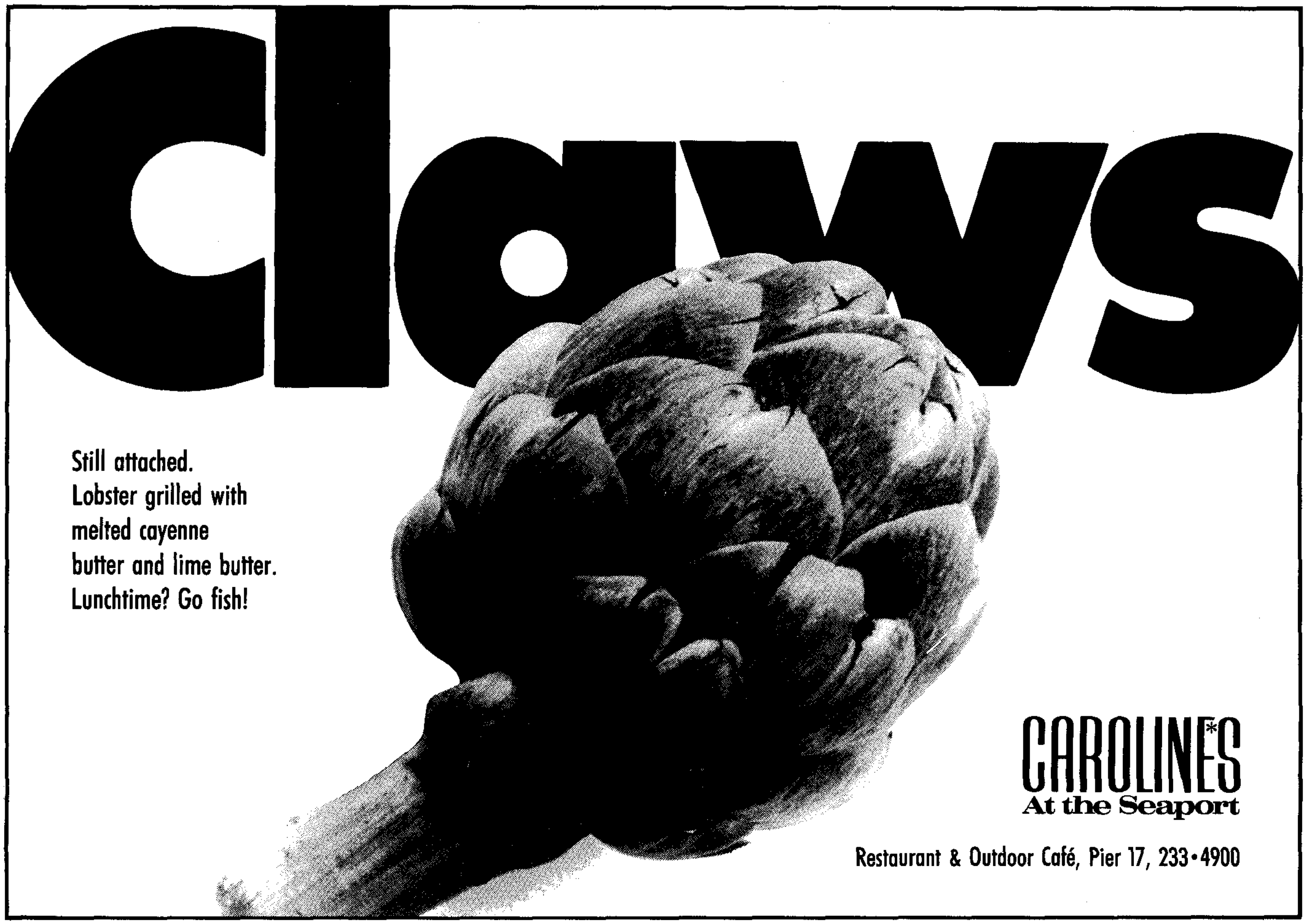
INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 11/1: Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, continuous: **"Video-Feature":**"Woody Vasulka: The Art of Memory."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Free with museum admission. Through 1/4/88: *The Dreyfus Affair* (1907), dir. the Pathé Brothers.

THE KNITTING FACTORY—47 E. Houston ST. (219-3055). $3. Through 11/30, Mondays at 8: "Films before Jazz." Independent film shorts.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 9/26: "Elvis Presley: The Television Work." Through 9/24: "Rod Serling: Dimensions of Imagination."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 1/4/88: "Paramount Pictures: 75 Years." 9/17 at 2:30: *Heller in Pink Tights* (1960), dir. George Cukor, with Sophia Loren, Anthony Quinn, and Margaret O'Brien; at 6: *The Ten Commandments* (1956), dir. Cecil B. De Mille, with Charleton Heston, Yul Brenner, and Anne Baxter. 9/18 at 2:30: *King Creole* (1958), dir. Michael Curtiz, with Elvis Presley, Walter Matthau, and Carolyn Jones; at 6: (See 9/17 at 2:30). 9/19 at 1: (See 9/17 at 2:30). 9/19 at 1: (See 9/17 at 6); at 5: (See 9/18 at 2:30). 9/20 at 2: *The Savage Innocents* (1960), dir. Nicholas Ray, with Anthony Quinn and Peter O'Toole; at 5: *The Errand Boy* (1961), dir. Jerry Lewis, with Lewis and Brian Donleavy. 9/21 at 2:30: (See 9/20 at 5); at 6: (See 9/20 at 2). 9/22 at 2:30: *The Counterfeit Traitor* (1962), dir. George Seaton, with William Holden and Lilli Palmer; at 6: *Hell is for Heroes* (1962), dir. Don Siegel, with Steve McQueen and Bobby Darin. **Titus Theater 2:** "Video Viewpoints." Mondays at 6:30. 9/21: *The Picture Was Misbehaving*, dir. Daniéle and Louis Nyst.



NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 9/16 at 8: *Chile: Hasta Cuando?* (1986), dir. David Bradbury; at 9:15: *Misssing* (1982), dir. Constantin Costa-Gavras. 9/17 at 8: *Weirded Out and Blown Away* (1986), dir. Sharon Greytak; *The World at His Fingertips: A Deaf-Blind Person Gains Independence* (1986). 9/22 at 8: *CIA Case Officer* (1978), dir. Saul Landau; *Living At Risk* (1985), dir. Alfred Guzzetti.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. (741-7650). Free; captioned for the hearing-impaired. 9/19 at 1:30: *What's Up, Doc?* (1972), dir. Peter Bogdanovich, with Barbra Streisand and Ryan O'Neal.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 10/15, nightly except Mondays, at 8 and 10: *Buffet Froid* (1980), dir. Bertrand Blier, with Gerard Depardieu and Jean Carmet.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. Through 10/2: "New York, New York." 9/19 at 2: *Brooklyn Bridge* (1981), dir. Ken Burns.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). $2. 9/20 at 1:30: *Heartland* (1979), dir. Richard Pearce, with Rip Torn and Conchata Ferrell.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. Through 9/24: "The Social Graces: 1905-1944." 9/16 at 12:30: *My Man Godfrey* (1936), dir. Gregory LaCava, with Carole Lombard and William Powell. 9/17 at 12:30: *Holiday* (1938), dir. George Cukor, with Katharine Hepburn and Cary Grant.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*La Bamba.* #2—*The Curse.* #3—*RoboCop.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*The Big Easy.* #2—*Dirty Dancing.* #3—*The Garbage Pail Kids Movie; Stakeout.* #4—*Can't Buy Me Love.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Hamburger Hill.* #2—*The Fourth Protocol.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Stakeout; Penitentiary III.* #2—*Dirty Dancing.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 9/17: *The Curse.* Beg. 9/18: *The Principal.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Dirty Dancing.* #2—*The Curse.* #3—*The Fourth Protocol.* #4—*Deadline.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Hamburger Hill.* #2—*The Curse; Masters of the Universe.* #3—*House II: The Second Story.* #4—*Penitentiary III; La Bamba.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*The Big Easy.* #2—*No Way Out.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Disorderlies.* #2—*Penitentiary III.* #3—*The Curse.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Snow White and the Seven Dwarfs; No Way Out.* #2—*Hamburger Hill.* #3—*The Lost Boys.* #4—*Penitentiary III.* #5—*Dirty Dancing.* #6—*A Prayer for the Dying.* #7—*RoboCop.* #8—*La Bamba; The Big Easy.* #9—*Can't Buy Me Love.* #10—*The Curse.* #11—*Stakeout.* #12—*Disorderlies.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*A Prayer for the Dying.* #2—*The Big Easy.* #3—*No Way Out.* #4—Through 9/17: *The Fourth Protocol; The Whistle Blower.* Beg. 9/18: *The Principal.* #5—*La Bamba.* #6—*Stakeout.* #7—*Maid to Order.*

201. AVENUE U—Ave. U at E. 16th St. (645-3800). *The Living Daylights; Snow White and the Seven Dwarfs.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*No Way Out.* #2—*Stakeout.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—Through 9/17: *Dirty Dancing.* Beg. 9/18: *The Pick-Up Artist.* #2—Through 9/17: *The Fourth Protocol.* Beg. 9/18: *Wish You Were Here.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Stakeout.* #2—Through 9/17: *RoboCop.* Beg. 9/18: *The Pick-Up Artist.* #3—*Dirty Dancing.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Stakeout; The Garbage Pail Kids Movie.* #2—*No Way Out; The Whistle Blower.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Penitentiary III.* #2—*The Curse; He's My Girl.* #3—*Hamburger Hill.* #4—*La Bamba; House II: The Second Story.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Dirty Dancing.* #2—*He's My Girl.* #3—Through 9/17: *The Curse.* Beg. 9/18: *Fatal Attraction.* #4—*Can't Buy Me Love.* #5—Through 9/17: *Hamburger Hill.* Beg. 9/18: *Hellraiser.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*No Way Out.* #2—*Dirty Dancing; La Bamba.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*The Fourth Protocol.* #2—*A Prayer for the Dying.* #3—Through 9/17: *Penitentiary III.* Beg. 9/18: *The Principal.* #4—*No Way Out.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Big Easy.* #2—*The Curse.* #3—Through 9/17: *Maid to Order.* Beg. 9/18: *House II: The Second Story.* #4—*Stakeout.* #5—*Dirty Dancing.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Hamburger Hill.* #2—*Can't Buy Me Love.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*RoboCop.* #2—*Hamburger Hill.* #3—*House II: The Second Story.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Dirty Dancing.* #2—*Can't Buy Me Love.* #3—*The Fourth Protocol.* #4—*La Bamba.*

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219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—Through 9/17: *A Prayer for the Dying.* Beg. 9/18: *The Principal.* #2—*The Big Easy.* #3—*Dirty Dancing.* #4—*Stakeout.* #5—Through 9/17: *Deadline.* Beg. 9/18: *Fatal Attraction.* #6—*La Bamba.* #7—Through 9/17: *Maid to Order.* Beg. 9/18: *The Pick-Up Artist.* #8—Through 9/17: *The Fourth Protocol.* Beg. 9/18: *Tough Guys Don't Dance.* #9—*Hamburger Hill.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 9/17: *The Curse.* Beg. 9/18: *The Principal.* #2—Through 9/17: *He's My Girl.* Beg. 9/18: *Fatal Attraction.* #3—*La Bamba.* #4—*Dirty Dancing.* #5—*No Way Out.* #6—Through 9/17: *The Big Easy.* Beg. 9/18: *Hellraiser.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*No Way Out.* #2—*The Big Easy.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*The Curse.* #2—*Sweet Revenge.* #3—Through 9/17: *Penitentiary III.* Beg. 9/18: *Hellraiser.* #4—Through 9/17: *House II: The Second Story.* Beg. 9/18: *The Principal.* #5—Through 9/17: *Born in East L.A.* Beg. 9/18: *Nightstick.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—*The Big Easy.* #2—*The Curse.* #3—*Deadline.* #4—*A Prayer for the Dying.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*The Fourth Protocol.* #2—*The Big Easy.* #3—*The Curse.* #4—*Dirty Dancing.* #5—*Penitentiary III.* #6—*Hamburger Hill.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*RoboCop.* #2—*The Living Daylights.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Dirty Dancing.* #2—*Stakeout.* #3—*Can't Buy Me Love.* #4—*The Fourth Protocol.*

303. CORONA—PLAZA—(639-7722). Through 9/17: *The Untouchables.* Beg. 9/18: *RoboCop.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Wish You Were Here.* #2—*No Way Out.* #3—*The Curse.* #4—*Dirty Dancing* #5—*Stakeout.* #6—*The Big Easy.* #7—*Maid to Order.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*RoboCop.* #2—*Hamburger Hill.* #3—*Born in East L.A.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*The Big Easy.* #2—*Deadline.* #3—*Hamburger Hill.* #4—*La Bamba.*

307. FLUSHING—UTOPIA—(454-2323). #1—Program Unavailable. #2—Program Unavailable.

308. FOREST HILLS—CINEMART—(261-2244). #1—*Snow White and the Seven Dwarfs; The Rosary Murders.* #2—*The Whistle Blower.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Can't Buy Me Love.* #2—*Maid to Order.* #3—*Stakeout.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Dirty Dancing.* #2—*The Fourth Protocol.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *No Way Out.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*The Big Easy.* #2—*La Bamba.* #3—*Penitentiary III.* #4—*The Curse.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—Through 9/17: *Dirty Dancing.* Beg. 9/18: *The Pick-Up Artist.* #2—Through 9/17: *No Way Out.* Beg. 9/18: *Tough Guys Don't Dance.* #3—Through 9/17: *The Big Easy.* Beg. 9/18: *Hellraiser.* #4—*Stakeout.* #5—*He's My Girl.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—Through 9/17: *Hamburger Hill.* Beg. 9/18: *Hellraiser.* #2—*The Fourth Protocol.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*La Bamba.* #2—*The Big Easy.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Curse.* #2—Through 9/17: *Penitentiary III.* Beg. 9/18: *The Pick-Up Artist.* #3—Through 9/17: *Hamburger Hill.* Beg. 9/18: *The Principal.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—Through 9/17: *The Fourth Protocol.* Beg. 9/18: *Fatal Attraction.* #2—Through 9/17: *The Untouchables.*

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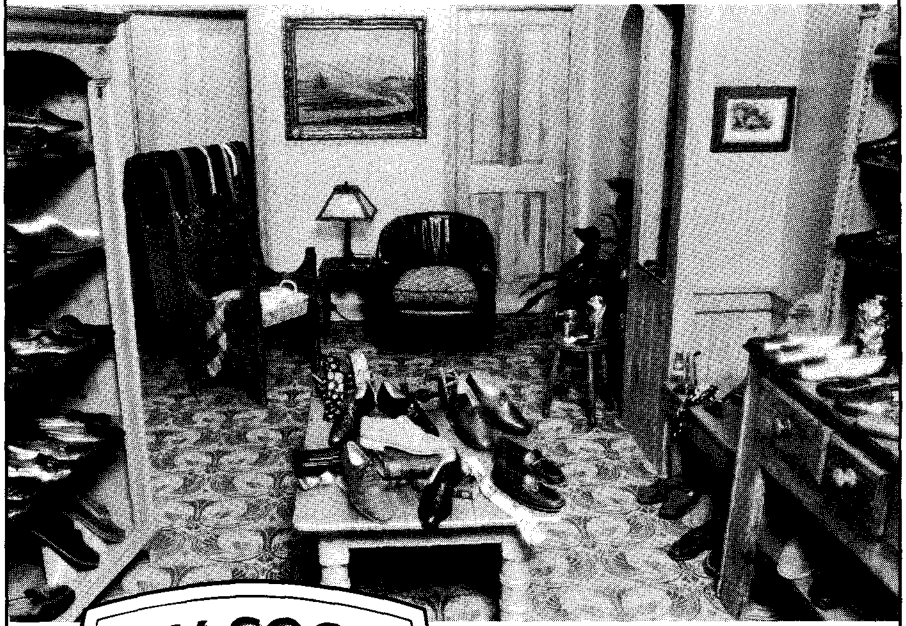

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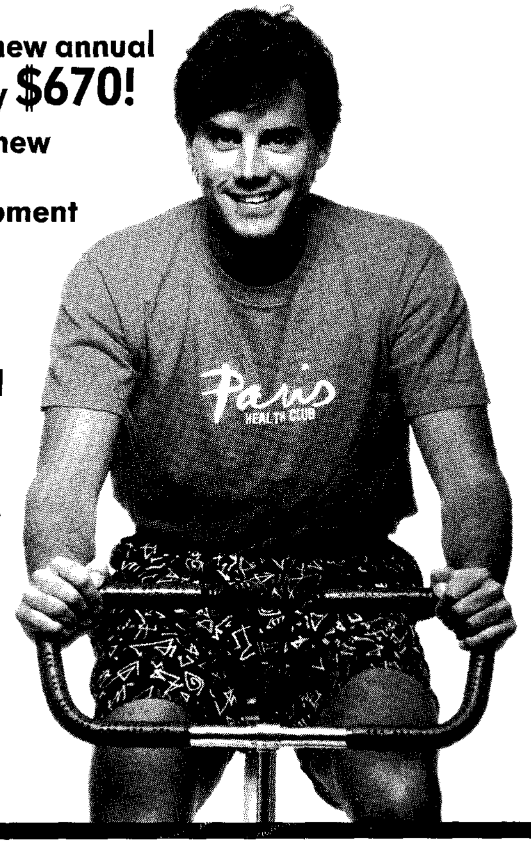

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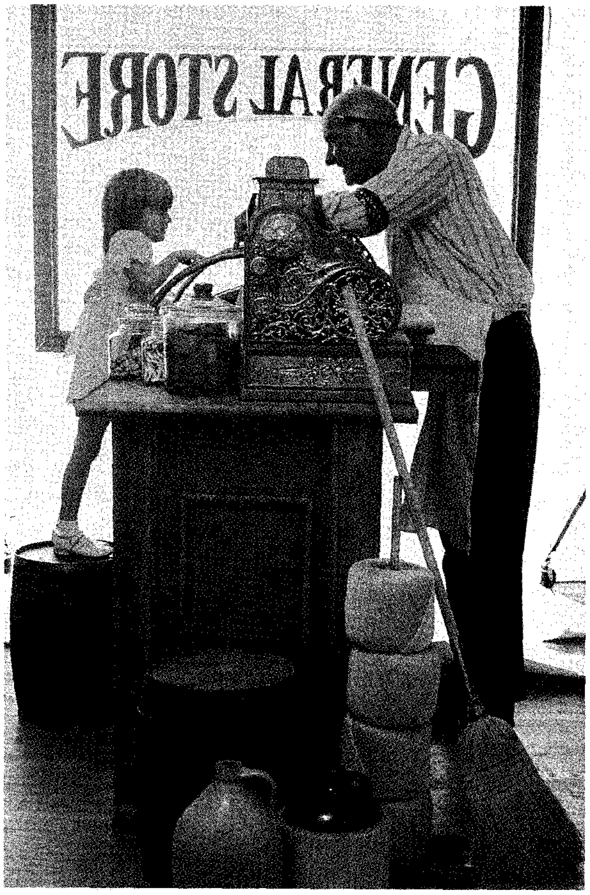

Villages used to bring you both these and *more*. Shopkeepers took the time to fill the smallest request. And one trip along Main Street found all the necessary goods and services.

Now you can rediscover these same old-fashioned values in our new-fashioned Village:

- 125 fine shops and restaurants
- Free parking for over 2,000 cars
- Trees, fountains, flowers and thoroughfares designed for people
- A Marriott Hotel–300 rooms
- Office spaces–190,000 square feet
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- Woodrow's restaurant–steaks and chops, pizza and pasta on three levels overlooking the Plaza.

Princeton Forrestal
Village

College Road West and Route 1, Princeton, New Jersey
A project of TOOMBS DEVELOPMENT COMPANY

MOVIES

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Dirty Dancing.* #2—*A Prayer for the Dying.* #3—*Stakeout.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—Program Unavailable. #2—Program Unavailable.

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*The Big Easy.* #2—*Dirty Dancing; Snow White and the Seven Dwarfs.*

322. SUNNYSIDE—CENTER—(784-3050). #1—Program Unavailable. #2—Program Unavailable.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*La Bamba.* #2—*Dirty Dancing.*

401. NEW DORP—HYLAN—(351-6601). #1—*The Big Easy.* #2—*No Way Out.*

402. NEW DORP—LANE—(351-2110). *Hamburger Hill.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—Through 9/17: *The Curse.* Beg. 9/18: *Hellraiser.* #2—Through 9/17: *Stakeout.* Beg. 9/18: *The Pick-Up Artist.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Stakeout.* #2—*The Big Easy.* #3—*Can't Buy Me Love.* #4—Through 9/17: *The Fourth Protocol.* Beg. 9/18: *The Pick-Up Artist.* #5—Through 9/17: *Maid to Order.* Beg. 9/18: *Fatal Attraction.* #6—*Dirty Dancing.* #7—*Hamburger Hill.* #8—Through 9/17: *A Prayer for the Dying.* Beg. 9/18: *The Principal.* #9—Through 9/17: *Deadline* Beg. 9/18: *Tough Guys Don't Dance.* #10—*La Bamba.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*No Way Out.* #2—*The Big Easy.*

501. BELLMORE—MOVIES—(783-7200). Through 9/17: *The Living Daylights; Snow White and the Seven Dwarfs.* Beg. 9/18: *La Bamba.*

502. BETHPAGE—MID-ISLAND—(796-7500). *La Bamba; Snow White and the Seven Dwarfs.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Dirty Dancing.* #2—*The Big Easy.* #3—Through 9/17: *Maid to Order.* Beg. 9/18: *Tough Guys Don't Dance.* #4—Through 9/17: *The Fourth Protocol.* Beg. 9/18: *The Pick-Up Artist.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Stakeout.* #2—*La Bamba.* #3—Through 9/17: *The Curse.* Beg. 9/18: *The Principal.* #4—*Can't Buy Me Love; Snow White and the Seven Dwarfs.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Born in East L.A.* #2—*No Way Out.* #3—*Dirty Dancing.* #4—*The Big Easy.* #5—*Hamburger Hill.* #6—*House II: The Second Story.* #7—*Stakeout.* #8—*RoboCop.*

506. GREAT NECK—SQUIRE—(466-2020). #1—Through 9/17: *The Fourth Protocol.* Beg. 9/18: *Tough Guys Don't Dance.* #2—*Maid to Order.* #3—Through 9/17: *Hamburger Hill.* Beg. 9/18: *The Principal.*

507. HEWLETT—HEWLETT—(791-6768). *Can't Buy Me Love.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—Through 9/17: *Maid to Order.* Beg. 9/18: *Tough Guys Don't Dance.* #2—Through 9/17: *Can't Buy Me Love.* Beg. 9/18: *Nightstick.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—Through 9/17: *The Whistle Blower.* Beg. 9/18: *Tough Guys Don't Dance.* #2—*A Prayer for the Dying.* #3—*No Way Out.* #4—Through 9/17: *Hamburger Hill.* Beg. 9/18: *Fatal Attraction.* #5—*The Living Daylights.* #6—Through 9/17: *Wish You Were Here.* Beg. 9/18: *The Whistle Blower.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Hamburger Hill.* #2—Through 9/17: *The Curse.* Beg. 9/18: *Tough Guys Don't Dance.* #3—*The Big Easy.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Can't Buy Me Love.* #2—*RoboCop.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*The Living Daylights.* #2—*The Curse.* #3—*Hamburger*

Hill. #4—*Stakeout.* #5—*No Way Out.* #6—*House II: The Second Story.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 9/17: *La Bamba; Snow White and the Seven Dwarfs.* Beg. 9/18: *Can't Buy Me Love.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Dirty Dancing.* #2—*No Way Out.* #3—Through 9/17: *Maid to Order.* Beg. 9/18: *The Principal.* #4—Through 9/17: *Deadline* Beg. 9/18: *The Pick-Up Artist.*

515. MALVERNE—TWIN—(599-6966). #1—*The Whistle Blower.* #2—*The Living Daylights.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Dirty Dancing.* #2—Through 9/17: *Stakeout.* Beg. 9/18: *Fatal Attraction.* #3—Through 9/17: *Wish You Were Here.* Beg. 9/18: *The Pick-Up Artist.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—Through 9/17: *The Fourth Protocol.* Beg. 9/18: *Tough Guys Don't Dance.* #2—Through 9/17: *The Curse.* Beg. 9/18: *Dirty Dancing.* #3—*Stakeout.* #4—*Can't Buy Me Love.* #5—Through 9/17: *A Prayer for the Dying.* Beg. 9/18: *The Pick-Up Artist.* #6—*The Big Easy.* #7—Through 9/17: *Maid to Order.* Beg. 9/18: *The Principal.* #8—Through 9/17: *La Bamba.* Beg. 9/18: *Nightstick.* #9—Through 9/17: *Hamburger Hill.* Beg. 9/18: *Hellraiser.*

518. MASSAPEQUA—PEQUA—(799-6464). Through 9/17: *Dirty Dancing.* Beg. 9/18: *Fatal Attraction.*

519. MERRICK—TWIN—(546-1270). #1—*Maid to Order.* #2—*La Bamba.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Dirty Dancing; Snow White and the Seven Dwarfs.* #2—*The Big Easy; The Care Bears' Adventure in Wonderland.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*The Living Daylights.* #2—*La Bamba.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*The Whistle Blower.* #2—*Deadline.* #3—*A Prayer for the Dying.* #4—*The Fourth Protocol; Snow White and the Seven Dwarfs.* #5—*The Garbage Pail Kids Movie; La Bamba.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). Through 9/17: *The Fourth Protocol.* Beg. 9/18: *Fatal Attraction.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*A Prayer for the Dying.* #2—*Stakeout.*

526. ROSLYN—ROSLYN—(621-8488). #1—*No Way Out.* #2—*The Big Easy.*

527. SYOSSET—SYOSSET—(921-5810). #1—Through 9/17: *The Fourth Protocol.* Beg. 9/18: *The Principal.* #2—Through 9/17: *The Big Easy.* Beg. 9/18: *The Pick-Up Artist.* #3—*Stakeout.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Dirty Dancing.*

529. VALLEY STREAM—GREEN ACRES—(561-2100). #1—Through 9/17: *Sweet Revenge.* Beg. 9/18: *The Principal.* #2—Through 9/17: *The Living Daylights.* Beg. 9/18: *The Pick-Up Artist.* #3—*Stakeout.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*La Bamba; The Big Easy.* #2—*The Fourth Protocol.* #3—*The Lost Boys; Disorderlies.* #4—*RoboCop.* #5—*Can't Buy Me Love.* #6—*Snow White and the Seven Dwarfs; No Way Out.* #7—*Hamburger Hill.* #8—*Dirty Dancing.* #9—*Penitentiary III.* #10—*A Prayer for the Dying.* #11—*He's My Girl.* #12—*The Curse.*

531. WANTAGH—WANTAGH—(781-6969). *The Living Daylights.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 9/17: *Dirty Dancing.* Beg. 9/18: *The Pick-Up Artist.* #2—Through 9/17: *Stakeout.* Beg. 9/18: *The Principal.* #3—*The Curse.*

533. WESTBURY—WESTBURY—(333-1911). #1—*My Life as a Dog.* #2—Through 9/17: *La Bamba.* Beg. 9/18: *Jean de Florette.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*The Big Easy.* #2—*A Prayer for the Dying.* #3—*Deadline.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Hamburger Hill.* #2—*Stakeout.* #3—Through 9/17: *The Curse.* Beg. 9/18: *Fatal Attraction.*

602. BAY SHORE—CINEMA—(665-1722). *Dirty Dancing.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*RoboCop.* #2—*No Way Out.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*The Curse.* #2—*Deadline.* #3—*Stakeout.* #4—*Dirty Dancing.* #5—*Hamburger Hill.* #6—*He's My Girl.* #7—*The Big Easy.* #8—*No Way Out.* #9—*Snow White and the Seven Dwarfs; Can't Buy Me Love.* #10—*The Fourth Protocol; RoboCop.* #11—*A Prayer for the Dying.* #12—*Maid to Order.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*La Bamba.* #2—*Dirty Dancing.* #3—*The Curse.* #4—*A Prayer for the Dying.* #5—*Maid to Order.* #6—*Can't Buy Me Love.* #7—*He's My Girl.* #8—*Hamburger Hill.* #9—*Stakeout.* #10—*No Way Out.* #11—*The Fourth Protocol; RoboCop.* #12—*The Big Easy.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—Through 9/17: *The Living Daylights.* Beg. 9/18: *The Principal.* #2—*Snow White and the Seven Dwarfs; Sweet Revenge.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Stakeout.* #2—*Dirty Dancing.* #3—*Can't Buy Me Love.* #4—*A Prayer for the Dying.* #5—*Hamburger Hill.* #6—*Deadline.* #7—*Maid to Order.* #8—*La Bamba.*

611. CORAM—PINE—(698-6442). #1—*No Way Out.* #2—*Snow White and the Seven Dwarfs; House II: The Second Story.* #3—*Can't Buy Me Love.* #4—*The Rosary Murders.* #5—*The Big Easy.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Dirty Dancing.* #2—*The Fourth Protocol.* #3—*Stakeout.* #4—*The Big Easy.* #5—*Wish You Were Here.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Wish You Were Here.* #2—*The Whistle Blower.*

614. FIRE ISLAND—COMMUNITY—(583-5184). Program Unavailable.

615. GREENPORT—GREENPORT—(477-0500). Through 9/17: *Can't Buy Me Love.* Beg. 9/18: *Stakeout.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Dirty Dancing.* #2—*Stakeout.* #3—Through 9/17: *No Way Out.* Beg. 9/18: *The Pick-Up Artist.* #4—*The Big Easy.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). Through 9/17: *The Fourth Protocol.* Beg. 9/18: *Fatal Attraction.*

618. ISLIP—ISLIP—(581-5200). #1—Through 9/17: *Stakeout.* Beg. 9/18: *The Pick-Up Artist.* #2—*The Big Easy.* #3—Through 9/17: *The Fourth Protocol.* Beg. 9/18: *The Principal.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). Through 9/17: *Maid to Order.* Beg. 9/18: *The Pick-Up Artist.*

620. LINDENHURST—LINDENHURST—(888-5400). Program Unavailable.

621. MATTITUCK—MATTITUCK—(298-4405). #1—Through 9/17: *Hamburger Hill.* Beg. 9/18: *The Pick-Up Artist.* #2—*The Big Easy.* #3—Through 9/17: *Maid to Order.* Beg. 9/18: *Tough Guys Don't Dance.* #4—*Dirty Dancing.* #5—*Stakeout.* #6—Through 9/17: *The Fourth Protocol.* Beg. 9/18: *The Principal.*

622. MONTAUK—THE MOVIES—(668-2393). *Nadine; Full Metal Jacket.*

623. NORTHPORT—NORTHPORT—(261-8600). *RoboCop.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Stakeout.* #2—*Dirty Dancing.* #3—*A Prayer for the Dying.* #4—*Deadline.* #5—*The Curse.* #6—*Sweet Revenge.* #7—*The Living Daylights.* #8—*La Bamba.* #9—*Can't Buy Me Love.* #10—*The Fourth Protocol.* #11—*Hamburger Hill.* #12—*Maid to Order.* #13—*Penitentiary III.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*RoboCop.* #2—*House II.* #3—*He's My Girl.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Dirty Dancing.* **WEST—**Through 9/17: *The Fourth Protocol.* Beg. 9/18: *La Bamba.*

628. RIVERHEAD—SUFFOLK—(727-3133). *The Living Daylights.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 9/17: *Betty Blue.* Beg. 9/18: *A Man in Love.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—Through 9/17: *Hamburger Hill.* Beg. 9/18: *Stakeout.* #2—*Dirty Dancing.* #3—Through 9/17: *No Way Out.* Beg. 9/18: *Tough Guys Don't Dance.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Dirty Dancing.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*The Big Easy.* #2—*A Prayer for the Dying.* #3—*Deadline.* #4—*Hamburger Hill.* #5—*The Big Easy.*

The Village: There's a lot in it for You.

Here is a partial list of the 125 shops and restaurants, all of whom share a commitment to quality and service:

ALAIN MANOUKIAN
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ARTESPANA
AUDREY JONES
AVANT-GARDE PARIS
BANBURY CROSS
BASSETT'S ORIGINAL TURKEY
BEN AND JERRY'S ICE CREAM
THE BOARDWALK
BRICKSHAW'S
CACHAREL
CALIFORNIA SMOOTHIE
CAMEO/WATER WEAR
CANDY BARREL
CAROLL OF PARIS
CASWELL-MASSEY OF PRINCETON
THE CHARTER CLUB
CHEF'S MARKET
CHOW TO GO
CIGNAL
COHEN'S FORMALWEAR
COOKIES BY GEORGE
COUNTRY CLASSICS
COUNTRY KIDS TOYS
CROSCILL COUNTRY STORE
DILLON, MYERS & MYERS
DOMAIN
DRIVING IMPRESSIONS
ECCO SHOES
EMBRACEABLE ZOO
ESPRIT
EXECUTIVE MEN'S SALON
FARLEY'S BOOKSHOP
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THE FLOWER BASKET
FRANCESCA GIRARD
FRENCH CONNECTION
FRENCH CREEK SHEEP & WOOL COMPANY
GERRY COSBY & CO.
GINGERWORKS
GOLDEN TRIANGLE
HOWARD HEARTSFIELD
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JOHNSTON & MURPHY SHOP
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KICKS
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LARMON PHOTO
LA SWEATERIE
LA TABLITA
LA VAKE JEWELERS
LOU'S DELI
MARK, FORE & STRIKE
MARTIN LAWRENCE GALLERIES
MINI-DONUT CAFE
MOLE HOLE GIFT SHOP
MOTHERS WORK MATERNITY
MY FAVORITE MUFFIN
NEW METHOD CLEANERS
THE NICKEL
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PARAPHERNALIA
PHILADELPHIA STEAK & SUB
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RECORD WORLD
REVERE TRAVEL
RODIER-PARIS
RODIER POUR HOMME
ROLI-BOLI
ROOTS
ROY ROGERS
SCANDAL BOUTIQUE
SCANDINAVIAN GALLERY
SOFTWARE STATION
ST. MORITZ CHOCOLATIER
SUNGLASS HUT
TERRA COTTA
THINGS UNIQUE
THOS. MOSER/ WEATHEREND
TOMMY HILFIGER
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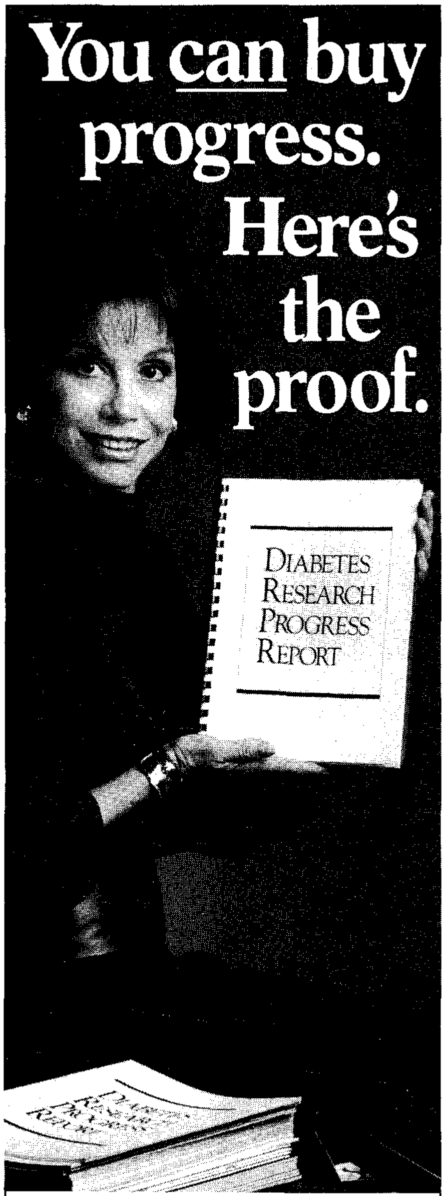
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MOVIES

635. STONY BROOK—LOEWS—(751-2300). #1—*House II.* #2—*Stakeout.* #3—*Hamburger Hill.*

636. WEST ISLIP—TWIN—(669-2626). #1—*La Bamba.* #2—Through 9/17: *Snow White and the Seven Dwarfs; Can't Buy Me Love.* Beg. 9/18: *Full Metal Jacket.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*No Way Out.* #2—Through 9/17: *Stakeout.* Beg. 9/18: *Fatal Attraction.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 9/17: *La Bamba.* Beg. 9/18: *Dirty Dancing.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Stakeout.* #2—Through 9/17: *The Big Easy.* Beg. 9/18: *Tough Guys Don't Dance.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Dirty Dancing.* #2—*The Big Easy.* #3—*La Bamba.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*The Big Easy.* #2—*No Way Out.*

704. HARRISON—CINEMA—(835-5952). Through 9/17: *Can't Buy Me Love.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Hamburger Hill.* #2—*Dirty Dancing.* #3—*Wish You Were Here.* #4—*Snow White and the Seven Dwarfs; The Fourth Protocol.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*He's My Girl.* #2—*No Way Out.* #3—*Dirty Dancing; Hamburger Hill.* #4—*Deadline.* #5—*The Big Easy.* #6—*Can't Buy Me Love.* #7—*The Fourth Protocol.* #8—*A Prayer for the Dying.* #9—*Stakeout.* #10—*Snow White and the Seven Dwarfs; Maid to Order.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Dirty Dancing.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Stakeout.* #2—*The Big Easy.* #3—Through 9/17: *The Fourth Protocol.* Beg. 9/18: *The Pick-Up Artist.* #4—Through 9/17: *Maid to Order.* Beg. 9/18: *Tough Guys Don't Dance.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 9/17: *The Whistle Blower.* Beg. 9/18: *The Pick-Up Artist.* #2—Through 9/17: *Hamburger Hill.* Beg. 9/18: *Fatal Attraction.* #3—*Dirty Dancing.* #4—*The Fourth Protocol.* #5—*No Way Out.*

710. MOUNT VERNON—PARKWAY—(664-3311). Through 9/17: *Full Metal Jacket.* Beg. 9/18: *The Living Daylights.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—Through 9/17: *He's My Girl; Sweet Revenge.* Beg. 9/18: *The Principal.* #2—Through 9/17: *Penitentiary III.* Beg. 9/18: *Hellraiser.*

712. NEW ROCHELLE—TOWN—(632-9700). *The Curse.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Maid to Order.* #2—Program Unavailable. #3—*Dirty Dancing.*

714. PEEKSKILL—BEACH—(737-6262). #1—*He's My Girl.* #2—*The Curse.* #3—*Sweet Revenge.* #4—*No Way Out.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Hamburger Hill.* #2—*Maid to Order.* #3—*The Fourth Protocol.* #4—*Stakeout.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Maid to Order.*

718. RYE—RYE RIDGE—(939-8177). #1—*No Way Out.* #2—*The Whistle Blower.*

719. SCARSDALE—FINE ARTS—(723-6699). Through 9/17: *My Life as a Dog.* Beg. 9/18: *Jean de Florette.*

720. SCARSDALE—PLAZA—(725-0078). Program Unavailable.

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*The Whistle Blower; He's My Girl.* #2—*Maid to Order.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*The Living Daylights.* #2—*A Prayer for the Dying.* #3—*Stakeout.* #4—*Can't Buy Me Love.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Robo-Cop.* #2—*Masters of the Universe.* #3—*Maid to Order.* #4—*Snow White and the Seven Dwarfs; No Way Out.* #5—*The Fourth Protocol.* #6—*The Curse.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—Through 9/17: *Can't Buy Me Love.* Beg. 9/18: *The Pick-Up Artist.* #2—Through 9/17: *La Bamba.* Beg. 9/18: *The Principal.* #3—Through 9/17: *Deadline.* Beg. 9/18: *Hellraiser.* #4—*The Big Easy.* #5—Through 9/17: *The Curse.* Beg. 9/18: *Tough Guys Don't Dance.* #6—*Sweet Revenge.* #7—*Dirty Dancing.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*The Untouchables.* #2—*Full Metal Jacket.*

Rockland County

752. NANUET—MALL—(623-6336). *Can't Buy Me Love.*

753. NANUET—MOVIES—(623-0211). #1—*Stakeout.* #2—Through 9/17: *The Curse.* Beg. 9/18: *Amazon Women on the Moon.* #3—Through 9/17: *The Big Easy.* Beg. 9/18: *Tough Guys Don't Dance.* #4—Through 9/17: *Maid to Order.* Beg. 9/18: *The Principal.* #5—*No Way Out.*

754. NANUET—ROUTE 59—(623-3355). *Dirty Dancing.*

755. NEW CITY—TOWN—(634-5100). #1—*Can't Buy Me Love.* #2—Through 9/17: *Hamburger Hill.* Beg. 9/18: *Fatal Attraction.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Dirty Dancing.* #2—*Maid to Order.*

757. NYACK—CINEMA EAST—(358-6631). Through 9/17: *The Fourth Protocol.* Beg. 9/18: *Fatal Attraction.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—Through 9/17: *Hamburger Hill.* Beg. 9/18: *Hellraiser.* #2—*No Way Out.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *The Curse.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Stakeout.*

762. SPRING VALLEY—PIX—(425-6902). #1—Through 9/17: *The Fourth Protocol.* Beg. 9/18: *The Pick-Up Artist.* #2—*The Big Easy.*

763. STONY POINT—9 W—(942-0303). Through 9/17: *Beverly Hills Cop II.* Beg. 9/18: *The Fourth Protocol.*

764. SUFFERN—LAFAYETTE—(357-6030). Through 9/17: *He's My Girl.* Beg. 9/18: *The Pick-Up Artist.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*No Way Out.* #2—*The Fourth Protocol.*

801. DANBURY—CINE—(743-2200). #1—*Stakeout.* #2—*Dirty Dancing.* #3—*The Big Easy.*

802. DANBURY—CINEMA—(748-2923). #1—*Hamburger Hill.* #2—*Can't Buy Me Love.*

803. DANBURY—PALACE—(748-7496). #1—*Penitentiary III.* #2—*The Living Daylights.* #3—*Maid to Order.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Th Fourth Protocol.* #2—*Can't Buy Me Love; Snow Whit and the Seven Dwarfs.*

806. FAIRFIELD—COUNTY—(334-1411). *The Big Easy.*

807. GREENWICH—CINEMA—(869-6030). #1—*N Way Out.* #2—*La Bamba.*

808. GREENWICH—PLAZA—(869-4030). #1—*Wish Yo Were Here.* #2—*Hamburger Hill.* #3—*The Livin Daylights.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1–*Dirty Dancing.* #2—*Stakeout.*

810. NORWALK—CINEMA—(838-4504). #1—*Th Fourth Protocol.* #2—*Maid to Order; Snow White and tl Seven Dwarfs.*

811. NORWALK—NORWALK—(866-9202). *Hamburg Hill; Masters of the Universe.*

812. RIDGEFIELD—CINEMA—(438-3338). *The Untoucl ables; The Witches of Eastwick.* #2—*Masters of tl Universe.*

813. SOUTH NORWALK—SONO—(866-9202). 9/16–1 *Personal Services.* 9/18–21: *Rosa Luxemburg; Cool Ru nings: The Reggae Movie.* 9/22–24: *Walkabout; Nosfera The Vampyre*

814. SPRINGDALE—STATE—(325-0250). *Spaceballs.*

815. STAMFORD—AVON—(324-9205). #1—*Penitentia III.* #2—*Born in East L.A.*

816. STAMFORD—CINEMA—(324-3100). #1—*Dir Dancing.* #2—*The Big Easy.* #3—*The Fourth Protoc*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Stakeout.* #2—*Can't Buy Me Love; Snow White and the Seven Dwarfs.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—Through 9/17: *Born in East L.A.* Beg. 9/18: *The Principal.* #2—*La Bamba.* #3—*Maid to Order.* #4—Through 9/17: *Hamburger Hill.* Beg. 9/18: *The Pick-Up Artist.* #5—Through 9/17: *House II: The Second Story.* Beg. 9/18: *Hellraiser.* #6—*Dirty Dancing.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Hamburger Hill.* #2—*Stakeout.* #3—*Dirty Dancing.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Dirty Dancing.* #2—*The Big Easy.* #3—(227-9619). *Stakeout.* #4—(226-6666). *No Way Out.*

821. WESTPORT—POST—(227-0500). *A Prayer for the Dying.*

822. WILTON—CINEMA—(762-5678). *The Living Daylights.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*The Big Easy.* #2—*The Curse.* #3—*Stakeout.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Stakeout.* #2—*Snow White and the Seven Dwarfs; Hamburger Hill.*

902. JERSEY CITY—STATE—(653-5200). #1—*Penitentiary III.* #2—Through 9/17: *The Curse.* Beg. 9/18: *The Principal.* #3—Through 9/17: *Sweet Revenge.* Beg. 9/18: *Nightstick.* #4—Through 9/17: *House II: The Second Story.* Beg. 9/18: *Hellraiser.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*The Rosary Murders.* #2—*Dirty Dancing.* #3—*House II: The Second Story.* #4—*Hamburger Hill.* #5—*Maid to Order.* #6—*The Lost Boys; Masters of the Universe.* #7—*The Big Easy; Snow White and the Seven Dwarfs.* #8—*La Bamba.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Can't Buy Me Love.* #2—*Stakeout.* #3—*The Living Daylights.* #4—*Born in East L.A.* #5—*No Way Out.* #6—*RoboCop.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *La Bamba.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *The Big Easy.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Principal.* #2—*The Curse.*

912. CEDAR GROVE—CINEMA 23—(239-1462). Through 9/17: *Maid to Order.* Beg. 9/18: *The Principal.*

914. LIVINGSTON—COLONY—(992-0800). *Stakeout.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *The Whistle Blower.*

916. MILLBURN—MILLBURN—(376-0800). #1—*The Living Daylights.* #2—*No Way Out.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*No Way Out.* #2—Through 9/17: *The Living Daylights.* Beg. 9/18: *Jean de Florette.* #3—*Stakeout.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*He's My Girl.* #2—*Penitentiary III.* #3—*La Bamba.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Stakeout; Snow White and the Seven Dwarfs.* #2—*The Curse; Masters of the Universe.* #3—*No Way Out.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Dirty Dancing.* #2—*Wish You Were Here.* #3—Through 9/17: *The Fourth Protocol.* Beg. 9/18: *The Pick-Up Artist.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*The Fourth Protocol.* #2—*Hamburger Hill.* #3—*Can't Buy Me Love.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *The Living Daylights; Snow White and the Seven Dwarfs.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Stakeout.* #2—Through 9/17: *House II: The Second Story.* Beg. 9/18: *Tough Guys Don't Dance.*

932. ELIZABETH—ELMORA—(352-3483). *Snow White and the Seven Dwarfs; The Rosary Murders.*

933. LINDEN—QUAD—(925-9787). #1—*No Way Out; Snow White and the Seven Dwarfs.* #2—*La Bamba.* #3—*Stakeout.* #4—*Masters of the Universe.*

935. UNION—LOST PICTURE SHOW—(964-4497). Through 9/17: *The Whistle Blower.* Beg. 9/18: *Jean de Florette.*

936. UNION—UNION—(686-4373). #1—Through 9/17: *Hamburger Hill.* Beg. 9/18: *Fatal Attraction.* #2—*The Big Easy.*

937. WESTFIELD—RIALTO—(232-1288). #1—Through 9/17: *The Fourth Protocol.* Beg. 9/18: *The Principal.* #2—*Dirty Dancing.* #3—Through 9/17: *Maid to Order.* Beg. 9/18: *The Pick-Up Artist.*

938. WESTFIELD—TWIN—(654-4720). #1—*Can't Buy Me Love.* #2—*No Way Out.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*No Way Out.* #2—*He's My Girl.*

951. CLOSTER—CLOSTER—(768-8800). Through 9/17: *The Witches of Eastwick.* Beg. 9/18: *Fatal Attraction.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Stakeout.* #2—*Hamburger Hill.* #3—*No Way Out.* #4—*The Rosary Murders.*

953. EMERSON—TOWN—(261-1000). #1—*The Living Daylights.* #2—Through 9/17: *The Fourth Protocol.* Beg. 9/18: *The Principal.*

954. FAIR LAWN—HYWAY—(796-1717). #1—Through 9/17: *Spaceballs.* Beg. 9/18: *Superman IV: The Quest for Peace.* #2—Through 9/17: *Revenge of the Nerds II: Nerds in Paradise.* Beg. 9/18: *The Untouchables.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Summer School.* #2—*House II: The Second Story.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Dirty Dancing.* #2—Through 9/17: *The Fourth Protocol.* Beg. 9/18: *The Pick-Up Artist.*

957. FORT LEE—SHARON—(224-0202). *The Big Easy.*

958. OAKLAND—TWIN—(337-4478). #1—*The Big Easy.* #2—*The Fourth Protocol.*

959. PARAMUS—CINEMA 35—(845-5070). *Dirty Dancing.*

961. PARAMUS—BERGEN MALL—(845-4449). Through 9/17: *The Whistle Blower.* Beg. 9/18: *Jean de Florette.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*The Living Daylights.* #2—*Maid to Order.* #3—Through 9/17: *Wish You Were Here.* Beg. 9/18: *Amazon Women on the Moon.* #4—*La Bamba.* #5—*The Big Easy.* #6—Through 9/17: *The Lost Boys.* Beg. 9/18: *Fatal Attraction.* #7—*No Way Out.* #8—Through 9/17: *The Fourth Protocol.* Beg. 9/18: *Tough Guys Don't Dance.* #9—Through 9/17: *Hamburger Hill.* Beg. 9/18: *Hellraiser.* #10—*Stakeout.*

963. PARAMUS—ROUTE 17—(843-3830). #1—Through 9/17: *House II: The Second Story.* Beg. 9/18: *The Pick-Up Artist.* #2—*Penitentiary III.* #3—Through 9/17: *RoboCop.* Beg. 9/18: *The Principal.*

964. RAMSEY—CINEMA—(825-2090). *No Way Out; Snow White and the Seven Dwarfs.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). Through 9/17: *La Bamba.* Beg. 9/18: *Can't Buy Me Love.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*The Big Easy.* #2—Through 9/17: *The Fourth Protocol.* Beg. 9/18: *The Pick-Up Artist.* #3—*The Curse.* #4—*Stakeout.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*La Bamba.* #2—*Full Metal Jacket; Snow White and the Seven Dwarfs.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Dirty Dancing; Snow White and the Seven Dwarfs.* #2—*Can't Buy Me Love.* #3—*Masters of the Universe.* #4—*My Life as a Dog.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*No Way Out.* #2—Through 9/17: *La Bamba.* Beg. 9/18: *Tough Guys Don't Dance.* #3—*A Prayer for the Dying.*

971. WESTWOOD—PASCACK—(664-3200). #1—*The Big Easy.* #2—*Dirty Dancing.* #3—Through 9/17: *Maid to Order.* Beg. 9/18: *The Pick-Up Artist.* #4—*Stakeout.*

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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

AMAZON WOMEN ON THE MOON—(1 hr. 25 min.; 1987) A satirical look at the major and minor annoyances of contemporary life, from dating and doctors to technology and sex magazines. With Griffin Dunne, Ed Begley Jr., and Steve Guttenberg. Screenplay by Michael Barrie and Jim Mullholland. Dir. Joe Dante, Carl Gottlieb, Peter Horton, John Landis, and Robert K. Weiss. R. **24, 35, 62, 85**

BACKLASH—(1 hr. 31 min.; 1987) Two Australian cops develop a unique bond with an aboriginal woman as they transport her to the outback to face murder charges. With David Argue, Gia Carides, and Lydia Miller. Written and directed by Bill Bennett.**82**

LA BAMBA—(1 hr. 46 min.; 1987) The true story of Ritchie Valens, the seventeen-year-old Chicano pop musician who died in a plane crash (the same one that killed Buddy Holly and the Big Bopper) only months after achieving stardom with three No. 1 hits, including the title song. With Esai Morales, Rosana DeSoto, Elizabeth Peña, Joe Pantoliano, and Lou Diamond Phillips. Written and directed by Luis Valdez. PG-13. **10, 36, 48, 68, 100, 109, 112, 200, 207, 212, 218, 219, 220, 306, 312, 315, 400, 406, 501, 502, 504, 513, 517, 519, 521, 523, 530, 533, 608, 610, 625, 627, 636, 638, 702, 724, 807, 818, 903, 906, 918, 933, 962, 966, 968, 970**

★ **THE BIG EASY**—(1 hr. 45 min.; 1987) Romance and justice in New Orleans, "the Big Easy," where bribery is a way of life. Dennis Quaid is Remy McSwain, a mildly corrupt cop; Ellen Barkin is the proper assistant district attorney from the North, Anne Osborne, who is sure that small corruptions lead to larger ones. Anne is right, and Remy has to admit that she's right, but his easy way of life has some authority, too. Matching wits and battling in their professional lives, they fall in and out of bed, and together they track down two criminals responsible for a series of deaths. The balance between the two stars is perfect, and director Jim McBride gives them plenty of room. McBride's relaxed, almost improvisatory tone is in keeping with his ambiguous celebration of "easy." "Easy" means a more sociable attitude toward life, time for silly remarks that no one is meant to take seriously. But when does a man's sexual charm turn worthless? Quaid has to fight to earn Barkin's love. The movie says that a woman may sleep with a bum, but she can't be made to fall in love with him—a sexual code that the movies can't do without in the post-feminist age. With Charles Ludlam. Written by Daniel Petri Jr. and Jack Baran. (8/24/87) R. **5, 25, 34, 51, 68, 87, 101, 110, 112, 200, 214, 219, 220, 221, 223, 300, 304, 306, 312, 313, 315, 321, 401, 406, 500, 503, 505, 510, 517, 520, 526, 527, 530, 600, 604, 606, 608, 611, 612, 616, 618, 621, 634, 634, 700, 702, 703, 706, 708, 724, 753, 762, 801, 806, 816, 820, 900, 903, 910, 936, 957, 958, 962, 967, 971**

BORN IN EAST L.A.—(1 hr. 40 min.; 1987) A comedy about a Mexican American who is mistakenly identified as an illegal alien and deported to Tijuana. Directed by and with Cheech Marin. R. **222, 305, 505, 815, 818, 904**

CAN'T BUY ME LOVE—(1 hr. 34 min.; 1987) High-school senior Ronald Miller (Patrick Dempsey) strikes a deal with popular cheerleader Cindy Mancini (Amanda Peterson), who agrees to act as his girlfriend for a price. With Dennis Dugan and Courtney Gains. Written by Michael Swerdlick. Dir. Steve Rash. PG-13. **37, 84, 101, 112, 210, 215, 218, 302, 309, 406, 504, 507, 508, 511, 513, 517, 530, 606, 608, 610, 611, 615, 625, 636, 704, 706, 722, 724, 752, 755, 802, 805, 817, 904, 921, 938, 966, 969**

COMING UP ROSES—(1 hr. 30 min.; 1987) In Welsh, Eng. subtitles. A comedy, set in a small Welsh town, about the attempt to keep an old movie palace alive. With Dafydd Hywel and Iola Gregory. Written by Ruth Carter. Dir. Stephen Bayly. PG. **45, 82**

THE CURSE—(1 hr. 40 min.; 1987) A horror story about the bitter family conflicts that arise when visitors from outer space pollute all the water on the planet. With Wil Wheaton, Malcolm Danare, and John Schneider. Written by David Chaskin. Dir. David Keith. R. **3, 33, 67, 90, 91, 92, 100, 104, 106, 109, 111, 112, 207, 210, 214, 220, 222, 223, 300, 304, 312, 316, 404, 504, 510, 512, 517, 530, 532, 601, 604, 606, 608, 625, 712, 714, 723, 724, 753, 758, 760, 900, 902, 911, 919, 967**

DEADLINE—(1 hr. 39 min.; 1987) Christopher Walken plays a veteran reporter drawn into a web of assassination and intrigue in war-torn Beirut. With Marita Marschall and Hywel Bennett. Screenplay by Hanan Peled. Dir. Nathaniel Gutman. **6, 42, 106, 219, 223, 306, 406, 514, 523, 600, 606, 610, 625, 634, 706, 724**

DIRTY DANCING—(1 hr. 40 min.; 1987) A piece of cheese—rich and a little runny around the edges. It's the summer of 1963, and Baby (Jennifer Grey), an over-protected Jewish girl, teams up with a working-class dance instructor, Johnny Castle, (Patrick Swayze) at a Catskills resort. The movie is an educated girl's erotic fantasy, middle-class Jewish division, and encrusted in wish fulfillment, but it's fun and you may find it irresistible. Patrick Swayze—big muscles, shades, pompadour—does a fine, professional job with a character trapped in the goo of idealization. The sequences in which he teaches the repressed Baby how to move on the dance floor—a girl's perfect dream of sexual initiation—are nicely directed by Emile Ardolino, who has extensive experience with dance documentaries. The rest of the movie, however, is conceived in the heated erotic-moral simplicities of a young adult's fiction. And the clichés turn a little thick and knowing: the poor, we're supposed to think, may be sexy, but they still need the Jews, who will teach them how to stand up for themselves. With Cythnia Rhodes, Jack Weston, Jerry Orbach, and Kelly Bishop. Written by Eleanor Bergstein.PG-13. **20, 31, 37, 45, 60, 66, 85, 101, 103, 106, 112, 203, 204, 210, 212, 214, 218, 219, 220, 300, 302, 304, 310, 313, 318, 321, 400, 406, 503, 505, 514, 516, 517, 518, 520, 528, 530, 532, 602, 606, 608, 610, 612, 616, 621, 625, 627, 631, 633, 638, 702, 705, 706, 707, 709, 713, 724, 754, 756, 801, 809, 816, 818, 819, 820, 903, 920, 937, 956, 959, 969, 971**

DISORDERLIES—(1 hr. 25 min.; 1987) In this comedy-adventure, the Fat Boys, a popular rap group, portray inept hospital orderlies hired by a compulsive gambler to "bump off" his rich uncle. With Ralph Bellamy, Tony Plana, and Anthony Geary. Written by Mark Feldberg and Mitchell Klebanoff. Dir. Michael Schultz. PG. **33, 90, 111, 112, 530**

FAMILY BUSINESS—(1 hr. 38 min.; 1987) In French, Eng. subtitles. A comedy about a professional criminal and the way his profession affects his family and friends. With Fanny Ardant, Johnny Hallyday, and Guy Marchand. Written and directed by Constantin Costa-Gavras. **54**

FATAL ATTRACTION—(2 hr.; 1987) Michael Douglas plays a married man who has a one-night stand with a dangerously unstable woman. With Glenn Close. Screenplay by James Dearden. Dir. Adrian Lyne. R. **24, 64, 80, 210, 219, 220, 317, 406, 509, 516, 518, 524, 601, 617, 637, 709, 755, 757, 936, 951, 962**

THE FOURTH PROTOCOL—(1 hr. 59 min.; 1987) The KGB plans to frame the U.S. for an atomic explosion, bringing an end to NATO. Based on the novel by Frederick Forsyth. With Michael Caine, Pierce Brosnan, and Ned Beatty. Screenplay by Frederick Forsyth. Dir. John MacKenzie. R. **5, 41, 52, 102, 106, 200, 203, Read 213, 218, 219, 300, 302, 310, 314, 317, 406, 503, 506, 517, 523, 524, 527, 530, 606, 608, 612, 617, 618, 621, 625, 627, 705, 706, 708, 709, 715, 723, 757, 762, 763, 800, 805, 810, 816, 920, 921, 937, 953, 956, 958, 962, 967**

FULL METAL JACKET—(1 hr. 56 min.; 1987) Stanley Kubrick's Vietnam movie is a structurally bizarre absurdist comedy of death. In the 45-minute training-camp prologue, young Marine recruits are relentlessly brutalized by an insane drill instructor. When one of the recruits becomes the perfect product of Marine training—a demented murderer—we realize that the sequence is a gigantic sick joke. Another recruit wanders from Da Nang to Hue during the 1968 Tet Offensive, and Kubrick gives us a dozen or more fragments of the great tragedy, but with the meanings and responses contemptuously cut off. Finally, Kubrick pulls himself together and stages a lucid and terrifying skirmish in which the men of a platoon are picked off by a sniper. With Adam Baldwin, Dorian Harewood, and Arliss Howard. Written by Kubrick, Michael Herr, and Gustav Hasford, from Hasford's novel *The Short-Timers.* (7/13/87) R. **7, 33, 622, 636, 710, 725, 968**

THE GARBAGE PAIL KIDS MOVIE—(1 hr. 40 min.; 1987) Several Garbage Pail Kids escape from the State Home for the Ugly and find the meaning of caring out in the world of the Beautiful People. With Anthony Newley and MacKenzie Astin. Written and directed by Rod Amateau. PG. **101, 206, 523**

HAMBURGER HILL—(1 hr. 50 min.; 1987) The battl scenes are perhaps the most frightening yet to appea in movies about the Vietnam war, but there's something masochistic and dumb in this account of a uni from the 101st Airborne Division assaulting a hill i 1969. As director John Irvin and screenwriter Ji Carabatsos (who served in the war) tell it, the me attack the hill over and over, taking extraordinary casualties, without ever questioning why. Nor does th movie ask what strategic importance the hill migh have, or whether the army couldn't go around it, cutting it off. The men take the hill...because they tak the hill. The situation is set up as an absurdist traged then treated as pure American heroism and nothin else. At the same time, the filmmakers attack the peac movement, which was trying, in its blundering wa to rescue soldiers from precisely such futile episode Within those limits, however, much of the movie impressive. Among the largely unknown cast, Cour ney Vance, as the exasperated Doc, and Dylan McDermott, as the fatalistic platoon sergeant, are especially good. R. **24, 32, 47, 67, 85, 102, 109, 112, 207, 210, 215, 217, 219, 300, 305, 306, 314, 316, 402, 406, 505, 506, 509, 510, 512, 517, 530, 601, 606, 608, 610, 621, 625, 631, 634, 635, 705, 706, 709, 715, 755, 759, 802, 808, 811, 818, 901, 903, 921, 936, 952, 962**

HELLRAISER—(1 hr. 35 min.; 1987) A horror story of love from beyond the grave. With Andrew Robinson, Clare Higgins, and Ashley Laurence. Written and directed by Clive Barker. R. **30, 210, 220, 222, 313, 314, 404, 517, 711, 724, 759, 818, 902, 962**

HE'S MY GIRL—(1 hr. 44 min.; 1987) David Hallyday plays an aspiring rock star trying to get discovered in Hollywood. With T. K. Carter. Screenplay by Taylor Ames and Charles F. Bohl. Dir. Gabrielle Beaumont. R. **37, 66, 90, 207, 210, 220, 313, 530, 606, 608, 626, 706, 711, 714, 721, 751, 764, 918, 950**

HEY BABU RIBA—(1 hr. 49 min.; 1987) In Serbo-Croatian, Eng. subtitles. Four friends gather in Belgrade to reminisce about their teenage years in politically turbulent Yugoslavia. With Gala Videnovic, Nebojsa Bakocevic, Dragan Bjelogrlic, Srdjan Todorovic, Goran Radakovic. Written and directed by Jovan Acin. **84**

HOUSE II: THE SECOND STORY—(1 hr. 28 min.; 1987) Another tale of home-where-the-horror-is; this time, a young artist inherits a large haunted stone house. With Arye Gross, Jonathan Stark, Royal Dano, Bill Maher, Lar Park Lincoln, and John Ratzenberger. Written and directed by Ethan Wiley. PG-13. **30, 109, 207, 214, 217, 222, 505, 512, 611, 626, 635, 818, 902, 903, 931, 955, 963**

IN THE MOOD—(1 hr. 38 min.; 1987) This comedy is the true story of a teenage boy who captured America's attention in the mid-forties by running away with two older, married women. With Patrick Dempsey, Talia Balsam, and Beverly D'Angelo. Written and directed by Phil Alden Robinson. PG-13. **52**

I'VE HEARD THE MERMAIDS SINGING—(1 hr. 21 min.; 1987) A daydreaming office temp and photo hobbyist mixes fantasy with real life when she takes a job at a Toronto art gallery and becomes involved with artists and pseudo-intellectuals. With Sheila McCarthy, Paule Baillargeon, and Ann-Marie McDonald. Written and directed by Patricia Rozema.**63**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package—an academic adaptation of Marcel Pagnol by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. After a while, the repetitively crisscrossed terrain of greed and innocence becomes tedious. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **49, 81, 533, 719, 917, 935, 961**

LADY BEWARE—(1 hr. 48 min.; 1987) Diane Lane plays a window designer whose exotic, erotic window displays attract the attention of a pyschopath. Screenplay by Susan Miller and Charles Zev Cohen. Dir. Karen Arthur. R. **88**

THE LIVING DAYLIGHTS—(2 hr. 10 min.; 1987) Timothy Dalton, the new James Bond, makes the mistake of playing Bond seriously, a ploy that can't be supported by the script. Despite its rather grim hero, this 15th Bond movie is good fun for about an hour or so. Much of the action is in the amiably preposterous mode of *Octopussy*. The best thrill: an escape from Communist border guards in Czechoslovakia in which Bond and his lady friend, a cellist, slide down the snowy mountains on her cello case, Commies in pursuit, and as they pass under a barrier at the Austrian border, Bond throws the Strad into the air, catching it as it comes down on the other side. Written by Michael G. Wilson and Richard Maibaum. (8/10/87) PG. **24, 33, 62, 81, 85, 201, 301, 501, 509, 512, 601, 521, 529, 531, 609, 625, 628, 710, 722, 803, 808, 822, 904, Read 916, 917, 930, 953, 962**

IVING ON TOKYO TIME—(1 hr. 23 min.; 1987) A romantic comedy about a recent émigré from Japan who's trying to get her green card and ends up in an arranged marriage with a Japanese American rock musician. With Minako Ohashi and Ken Nakagawa. Screenplay by John McCormick and Steven Okazaki. Dir. Okazaki. **81**

THE LOST BOYS—(1 hr. 38 min.; 1987) Comedy and horror about a group of young vampires at a seaside community. With Corey Feldman, Jami Gertz, Corey Haim, Edward Herrmann, Barnard Hughes, Kiefer Sutherland, and Dianne Wiest. Screenplay by Janice Fischer, James Jeremias, and Jeffrey Boam. Dir. Joel Schumacher. R. **7, 33, 112, 530, 903, 962**

MAID TO ORDER—(1 hr. 35 min.; 1987) A Cinderella-in-reverse story of a rich, spoiled brat (Ally Sheedy) who is forced to work for a living. With Beverly D'Angelo, Valerie Perrin, and Dick Shawn. Written by Amy Jones, Perry Howze, and Randy Howze. Dir. Jones. PG.**20, 44, 200, 214, 219, 304, 309, 406, 503, 506, 508, 514, 517, 519, 606, 608, 610, 619, 621, 625, 706, 708, 713, 715, 716, 721, 723, 753, 756, 803, 810, 818, 903, 912, 937, 962, 971**

MASTERS OF THE UNIVERSE—(1 hr. 48 min.; 1987) A good-vs.-evil adventure pitting the superhero He-Man against the evil Skeletor. Based on the line of toys by Mattel. With Dolph Lundgren, Frank Langella, Meg Foster, and Billy Barty. Written by David Odell and Stephen Tolkin. Dir. Gary Goddard. PG. **109, 723, 811, 812, 903, 919, 933, 969**

MATEWAN—(2 hr. 12 min.; 1987) John Sayles's retelling of a 1920 coal miners' strike in West Virginia has the virtue of surface authenticity. The little town, with its featureless wooden restaurant and church, is the perfect set, the players' faces are all wonderful, without an actorish mug in the group. Chris Cooper, for instance, as the idealized Communist labor leader, is handsome the way old ballplayers were handsome—broad forehead, big, slightly misshapen nose. Haskell Wexler's cinematography is beautifully dark and blended, and the great Hazel Dickens sings three mining-town songs a cappella in her pure, wrenching voice. Sayles obviously wanted to tell his story of solidarity and martyrdom in a quiet way, without rhethoric or a conventionally "rousing" treatment. Still, there's no reason to direct the movie in a monotone, or to allow all the principals—miners, black and Italian scabs who join the strike, labor organizer, company thugs—just sit there gathering the hard shell of stereotype around them. The movie never comes fully to life. With James Earl Jones. PG-13. **54**

MAURICE—(2 hr. 15 min.; 1987) The story of a young man coming to terms with his homosexuality. Based on the E. M. Forster novel. With James Wilby, Hugh Grant, and Rupert Graves. Screenplay by Kit Hesketh-Harvey and James Ivory. Dir. Ivory. **49**

THE MOZART BROTHERS—(1 hr. 51 min.; 1986) In Swedish, Eng. subtitles. An innovative director decides to rework Mozart's *Don Giovanni* by stripping the artists of their inhibitions and their clothing. With members of the Stockholm Opera. Screenplay by Suzanne Osten and Etienne Glaser. Dir. Osten. **54**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle, virtually plotless Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. And sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He meets many strange adults, and enters into a bewildering intimacy with a tomboy who plays soccer and boxes, but who then insists on showing him her tiny, budding breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is fresh and surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **11, 43, 81, 533, 719, 969**

NADINE—(1 hr. 28 min.; 1987) A pleasant movie of no consequence whatever from writer-director Robert Benton. Kim Basinger is Nadine, a Texas manicurist in the mid–fifties, and Jeff Bridges is her estranged husband, a foolish dreamer with a taste for violence. They get in trouble with the town hood, Rip Torn, and after going through many adventures, fall in love again. The shallowly self-revealing lines sound as if they were written for a sitcom. But the movie goes down easily enough. Beautiful cinematography by Nestor Alemendros. (8/24/87) PG. **622**

★ **NO WAY OUT**—(1 hr. 54 min.; 1987) An extremely entertaining thriller about sex and power in Washington. The principals are: Kevin Costner as an ambitious young Navy officer, Gene Hackman as an abrupt secretary of defense, Sean Young as a luscious Washington party girl whom both men sleep with, and Will Patton as the secretary's unhinged aide. The goingson, which include murder and espionage, are not as incredible as they might have seemed before the recent happenings in Washington. Screenplay by Robert Garland, an adaptation of the same Kenneth Fearing novel that inspired *The Big Clock* in 1947. Dir. Roger Donaldson. (8/17/87) R. **21, 40, 48, 64, 80, 110, 112, 200, 202, 206, 212, 213, 220, 221, 304, 311, 313, 401, 500, 505, 509, 512, 514, 526, 530, 603, 606, 608, 611, 616, 631, 637, 703, 706, 709, 714, 718, 723, 753, 759, 800, 807, 820, 904, 916, 917, 919, 933, 938, 950, 952, 962, 964, 970**

ORPHANS—(1 hr. 55 min.; 1987) Two orphaned brothers, who support themselves by stealing, are tamed by the fatherly love of a gangster they planned to rob. With Albert Finney, Matthew Modine, and Kevin Anderson. Screenplay by Lyle Kessler. Directed by Alan J. Pakula. R. **52**

PENITENTIARY III—(1 hr. 31 min.; 1987) Imprisoned for killing a man, Leon Isaac Kennedy vows never to box again, but he is drawn back into the ring to defeat a rival team. Written and directed by Jamaa Fanaka. With Anthony Geary. R. **35, 90, 92, 103, 109, 111, 112, 207, 213, 222, 300, 312, 316, 530, 625, 711, 803, 815, 902, 918, 963**

THE PICK-UP ARTIST— (1 hr. 30 min.; 1987) Jack Jericho (Robert Downey) is a real lady-killer, but Randy (Molly Ringwald) beats him at his own game. With Dennis Hopper, Danny Aiello, and Harvey Keitel. Written and directed by James Toback. PG-13. **7, 33, 47, 66, 87, 203, 204, 219, 313, 316, 404, 406, 503, 514, 516, 517, 527, 529, 532, 616, 618, 619, 621, 708, 709, 724, 762, 764, 818, 920, 937, 956, 963, 967, 971**

A PRAYER FOR THE DYING—(1 hr. 44 min.; 1987) Trying to escape the violence of Northern Ireland, an ex-member of the IRA makes a dangerous deal with the mob. With Mickey Rourke, Bob Hoskins, and Alan Bates. Screenplay by Edmund Ward and Martin Lynch. Dir. Mike Hodges. R. **10, 43, 51, 85, 112, 200, 213, 219, 223, 318, 406, 509, 517, 523, 525, 530, 600, 606, 608, 610, 625, 634, 706, 722, 821, 970**

THE PRINCIPAL—(1 hr. 50 min.; 1987) Jim Belushi stars as a high-school principal assigned to the toughest school in the district. With Louis Gossett Jr. and Rae Dawn Chong. Dir. Christopher Cain. R. **3, 91, 92, 104, 200, 213, 219, 220, 222, 316, 406, 504, 506, 514, 517, 527, 529, 532, 609, 618, 621, 711, 724, 753, 818, 902, 911, 912, 937, 953, 963**

ROBOCOP—(1 hr. 43 min.; 1987) A witty futuristic thriller with violent and sadistic kicks. In Detroit, the thugs have grown so brazen that the police have given up, leaving control of the city to a gigantic corporation. When the good cop Murphy (Peter Weller) is used for target practice by gangsters, corporation technicians reconstitute him as the cyborg RoboCop, a gleaming silver-black knight who disarms a rapist and demands, in a computer-generated rumble, "What's your next move, creep?" Rob Bottin designed the beautiful suit of armor, and when RoboCop removes his Darth Vader–ish helmet for some brain repair, Bottin has his finest moment: Eyebrowless now and bald, Weller looks haunted by loss, for at the back of his head the smooth skull is joined to a machine. This image shows so much more sensibility than anything else in the movie that one wishes the Dutch director Paul Verhoeven had let his imagination run loose a bit more. Like many another cynical summer-season action movie, *RoboCop* sets up a desire for revenge in the audience, playing the same low game as Charles Bronson, Clint Eastwood, and other eliminators of "scum." Written by Edward Neumeier and Michael Miner. (7/27/87) R. **24, 31, 85, 90, 100, 112, 204, 217, 301, 303, 305, 505, 511, 530, 603, 606, 608, 623, 626, 723, 763, 904, 963**

THE ROSARY MURDERS—(1 hr. 41 min.; 1987) After hearing a murderer's confession, a Detroit priest hunts down the killer in order not to break his vow of secrecy. With Donald Sutherland, Charles Durning, and Belinda Bauer. Written by Elmore Leonard. Dir. Fred Walton. R. **7, 36, 62, 85, 308, 611, 903, 932, 952**

STAKEOUT—(1 hr. 55 min.; 1987) A self-confidant Richard Dreyfuss and a rather wimpy Emilio Estevez play bantering Seattle cops who stake out the apartment of an escaped killer's old girlfriend. When Dreyfuss, pretending to be a telephone repairman, enters the apartment to install a bug in the woman's phone, he falls in love with the dark-haired beauty (Madeleine Stowe). The movie is fun, because our involvement and identification are split between the opportunistic cop, hungry for love, and his duty-bound partner, who sits squirming across the street, sure that something is about to go wrong (it does). Hokey, cheap, and violent, but it holds you. With Aidan Quinn as a psychotic killer. Dir. John Badham. (8/17/87) R. **20, 22, 36, 61, 84, 87, 101, 103, 112, 200, 202, 204, 206, 214, 219, 302, 304, 309, 313, 318, 404, 406, 504, 505, 512, 516, 517, 525, 527, 529, 532, 601, 606, 608, 610, 612, 615, 616, 618, 621, 625, 631, 635, 637, 700, 706, 708, 715, 722, 753, 761, 801, 809, 817, 819, 820, 900, 901, 904, 914, 917, 919, 931, 933, 952, 962, 967, 971**

TAMPOPO—(1 hr. 57 min.; 1986) In Japanese, Eng. subtitles. A farce about the owner of a cheap noodle restaurant on the outskirts of Tokyo and her search for the ultimate noodle recipe. Written and directed by Juzo Itami. **82**

TOUGH GUYS DON'T DANCE—(1 hr. 50 min.; 1987) Ryan O'Neal stars as an unsuccessful writer and heavy drinker who is accused of several murders by a crooked chief of police. Screenplay by Norman Mailer, based on his novel. With Isabella Rossellini, Debra Sandlund, and Wings Hauser. Dir. Mailer. R. **20, 62, 219, 313, 406, 503, 506, 508, 509, 510, 517, 621, 631, 700, 708, 724, 753, 931, 962, 970**

★ **THE UNTOUCHABLES**—(2 hr.; 1987) Eliot Ness (Kevin Costner), America's virtuous Fed, is the hero, but the most exciting thing in the movie is Al Capone—a dream of a Chicago gangster brought to life by Robert De Niro. Capone the bootlegger knows he's popular in Prohibition Chicago as the man who brings the goods. He's become a sententious thug, titillating the journalists, pols, and society types with hints of viciousness. Ness, by contrast, is a proper young Treasury officer speaking in wooden sentences, and David Mamet (screenwriter) and Brian De Palma (director) haven't figured out a way to make him come alive. *The Untouchables* is a celebration of law enforcement as American spectacle. It's a broadly entertaining, visually exciting work, but it's not a complexly imagined, or even particularly interesting, movie. With Sean Connery, as a tough Irish street cop who teaches Ness the facts of life, Andy Garcia, and Charles Martin Smith. (6/8/87) R. **33, 303, 317, 725, 812, 954**

THE WHISTLE BLOWER—(1 hr. 40 min.; 1987) Michael Caine investigates the death of his son, a young translator who ran afoul of his bosses at British intelligence. Caine brings an inspiring competence to his role, and the movie, which was written by Julian Bond, is always absorbing and well acted. But it's not convincing, and it depends for its righteous tone on hitting the standard villains of left-wing sentimentality, America and the upper classes. A traditionally earnest British picture. Dir. Simon Langton. (8/3/87) PG. **11, 50, 200, 206, 308, 509, 509, 515, 523, 613, 709, 718, 721, 915, 935, 961**

★ **WISH YOU WERE HERE**—(1 hr. 32 min.; 1987) Lynda (Emily Lloyd), fifteen years old, just blurts out what she's thinking and feeling. It's 1951 at an English coastal town, and Lynda is surrounded by rule-bound elders. The saturnine men and shapeless women enforce a kind of lower-middle-class oppression. Yet the heroine triumphs; the drabness doesn't destroy her. Screenwriter David Leland (*Mona Lisa, Personal Services*) has a talent for English ghastliness—knobby faces, awful haircuts, ugly rooms—which he photographs with a quite extraordinary delicacy bordering on lyricism. The movie is formally disciplined and rather grave: Leland provides a wonderful frame for Emily Lloyd's self-confident performance. Yet he takes his heroine past the point of his own understanding: Lynda's sexual feelings, which should be the center of the story, are quite baffling. With Jesse Birdsall as a young bus conductor, and Tom Bell as Emily's foul-looking middle-aged lover. (8/3/87) R. **11, 52, 81, 203, 304, 509, 516, 612, 613, 705, 808, 920, 962**

THE WITCHES OF EASTWICK—(2 hr. 1 min.; 1987) Obstreperous, waggish, but all in all, rather boring. Jack Nicholson, in one of his extroverted, Kabuki performances—all forehead, eyebrows, rump, and teeth—is the wealthy New Yorker Van Horne, who takes up residence in the quiet New England town of Eastwick and proceeds to seduce three hungry ladies: the sculptor Alexandra (Cher), repressed Jane (Susan Sarandon), who plays the cello, and the endlessly fecund mom Sukie (Michelle Pfeiffer). Van Horne, a brash, insinuating seducer, is a devil—in fact, he's *the* Devil, and the witches are a welcoming coven. Michael Cristofer's adaptation of John Updike's sly and funny novel doesn't seem to be about anything at all. Most of it isn't even clear on the plot level, and the style of director George Miller is all over the place. The movie begins as a three-women-in-the-kitchen sitcom, then passes into a fantasia, a cross between Fellini and a Jack Nicholson home movie. Miller has no trouble making things look unreal, but his visual panache is overblown and undistinguished. With Veronica Cartwright. (6/22/87) R. **812, 951**

WITHNAIL AND I—(1 hr. 45 min.; 1986) A comedy, set in England in the late sixties, about the debauched adventures of two struggling actors. With Paul McGann, Richard E. Grant, and Richard Griffiths. Written and directed by Bruce Robinson. R. **11, 46**

THE WOLF AT THE DOOR—(1 hr. 30 min.; 1986) In 1893, Paul Gauguin returns to his native France from Tahiti to find that his work is treated with contempt: a dramatization of his struggles and love affairs. With Donald Sutherland as Gauguin and Max von Sydow as August Strindberg. Screenplay by Christopher Hampton; story by Jean-Claude Carrière and Henning Carlsen. Dir. Carlsen. R. **4, 53**

REVIVALS

ALIEN—(1 hr. 57 min.; 1979) The original—a trumped-up monster movie set in outer space, with an abundance of "shocking" special effects and gore and a deafening soundtrack. Sigourney Weaver is beautiful and takes all the movie's clichés *very* seriously. Dir. Ridley Scott. **2**

ALIENS—(2 hr. 17 min.; 1986) Not as scary as the original 1979 *Alien,* a gruesome horror film posing as science fiction, this one's a World War II platoon movie that, again, is posing as science fiction, but it's a lot of fun. This time, the Space Marines have landed, and, led by Sigourney Weaver, they burn, blast, and blow away hundreds of monstrous fiends. Ace action director James Cameron (*The Terminator*) gives the movie an explosive force; he's like a gleeful kid bashing things together. With Michael Biehn. **2, 9**

L'AVVENTURA—(2 hr. 25 min.; 1959) In Italian, Eng. subtitles. Michelangelo Antonioni's film about the problems, real and imaginary, of the leisure class was dismissed at first, then recognized as a landmark in intellectual filmmaking. The visual and the verbal have seldom fused so perfectly in movies to convey ennui, failure, and despair. With Monica Vitti. **8**

A BOY AND HIS DOG—(1 hr. 27 min.; 1975) A piece of science fiction of the world-after-the-holocaust variety, now something of a cult classic. Though often derivative, preposterous, and revolting, it's a humorous, well-told story, based on Harlan Ellison's novella. With Don Johnson and Jason Robards. Dir. L. Q. Jones. **1**

THE BUDDY HOLLY STORY—(1 hr. 53 min.; 1978) This sincere bio-pic traces the career of the awkward but self-assured West Texas boy with the goofy smile and the Clark Kent glasses who became one of the most creative of the early rock singer-composers and then died in a plane crash (in 1959) at the age of 22. The movie glorifies Holly a bit too much, but no matter: Gary Busey is brilliant in the title role. Dir. Steve Rash. **9**

LE DERNIER COMBAT—(1 hr. 30 min.; 1983) A science-fiction adventure set in a post-apocalyptic wasteland of deserts and desolate cities where people have lost the ability to speak. With Pierre Jolivet, Jean Bouise, Fritz Wepper, Jean Reno. Dir. Luc Besson. **1**

THE EARRINGS OF MADAME DE . . .—(1 hr. 42 min.; 1953) Max Ophuls's masterpiece, a witty, glamorous, sublimely ironic story of love and betrayal among the aristocracy. Starring the superb trio of Danielle Darrieux, Charles Boyer, and Vittorio De Sica. **2**

FIVE EASY PIECES—(1 hr. 36 min.; 1970) A film much overrated when it first appeared because it aped prestigious European models. All about alienation in America, told in terms of a musical family from the state of Washington and the scapegrace son (Jack Nicholson) who works as an oil rigger. Nicholson takes some of his scenes—ordering food in a diner, talking to his mute, paralyzed, expressionless father—to legendary heights. Dir. Bob Rafelson. **9**

GILDA—(1 hr. 50 min.; 1946) An amusing and sinister triangle drama with Glenn Ford and George Macready fighting for the favors of the dazzling Rita Hayworth, who at one point sings "Put the Blame on Mame" in a self-mocking, sexy way. Some critics think the romance here is really a crypto-homosexual one between the two men, so you may want to watch all the business with the walking stick. Dir. Charles Vidor. **2**

THE HEARTBREAK KID—(1 hr. 46 min.; 1972) Charles Grodin, disappointed with his boringly clingy Jewish wife, Jeannie Berlin, abandons her on their honeymoon and sets his cap at a Wasp beauty, Cybill Shepherd. Delicate, heartbreaking satire, written by Neil Simon (an adaptation of a Bruce J. Friedman story) and directed by Elaine May. It's the best movie work by all the participants. **2**

THE LAST DETAIL—(1 hr. 45 min.; 1973) Jack Nicholson gives a bravura performance in this Hal Ashby film about two Navy lifers who transport a young recruit (Randy Quaid) to prison for a minor offense. As the movie goes on, we realize that Nicholson's character has been living in his own prison. From a Darryl Ponicsan novel. **9**

LETTER FROM AN UNKNOWN WOMAN—(1 hr. 30 min.; 1948) A lavishly produced, achingly poignant tale of unrequited love in late-nineteenth-century Vienna. Joan Fontaine, never lovelier, sacrifices all for Louis Jourdan. Dir. Max Ophuls. **2**

NOSFERATU THE VAMPYRE—(1 hr. 47 min.; 1979) In German, Eng. subtitles. Less a horror film than an extraordinarily beautiful poem of death. Dracula (Klaus Kinski), who cannot die, brings death everywhere. Not just people but the towns and landscapes are drained of life by the time he's through. Dir. Werner Herzog. **813**

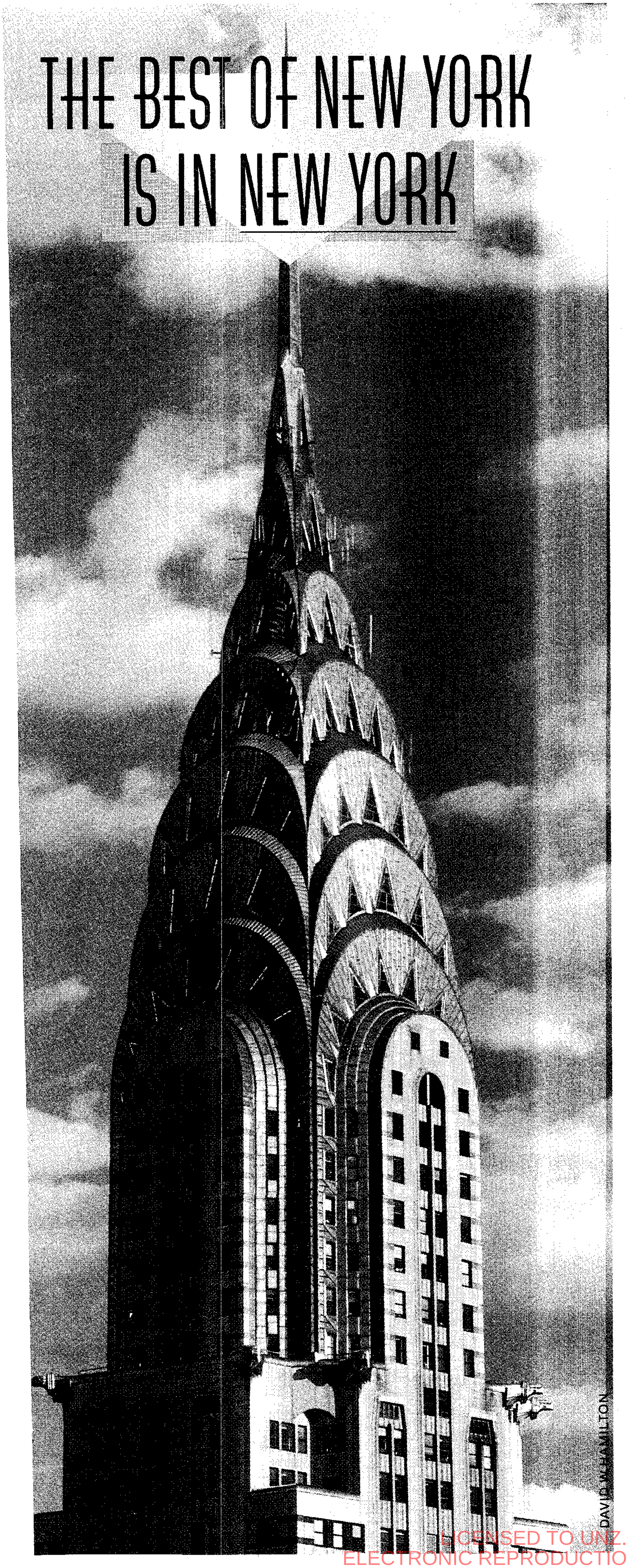
ROSA LUXEMBURG—(2 hr. 2 min.; 1986) In German and Polish, Eng. subtitles. Margarethe von Trotta's movie on Rosa Luxemburg (1870–1919), the great Polish-born revolutionary, is a rather stolid, chastening experience, but the German actress Barbara Sukowa is still exciting in the role. Only a woman, the movie implies, could become a master of Marxist theory, a brilliant orator, and still love life as much as Rosa did. Von Trotta celebrates Rosa's temperament but smudges her historical role. In the end, the movie is hollow—a celebration of political vocation that refuses to acknowledge the possibility of failure. With Daniel Olbrychski. **813**

SNOW WHITE AND THE SEVEN DWARFS—(1 hr. 23 min.; 1937) Walt Disney's classic version of the Grimm fairy tale—the first full-length animated feature—is now celebrating its 50th anniversary. David Hand was supervising director. G. **112, 201, 308, 321,501, 502, 504, 513, 520, 523, 530, 606, 609, 611, 636, 705, 706, 723, 805, 810, 817, 901, 903, 919, 930, 932, 933, 964, 968, 969**

THEY DRIVE BY NIGHT—(1 hr. 37 min.; 1940) For an hour or so, it's perfect. Humphrey Bogart and George Raft as truck drivers, Ann Sheridan as a saucy café waitress, crisp, hard direction by Raoul Walsh. The courtroom sequence at the end, with a surprisingly overwrought Ida Lupino, is not so great, but the whole movie has a toughness, coherence, and seriousness about melodrama that has long vanished. **8**

TROUBLE IN PARADISE—(1 hr. 23 min.; 1932) It's shocking to see how sophisticated Hollywood once expected its public to be. Everyone has used words like "flawless" to describe this Ernst Lubitsch comedy about two con artists (Herbert Marshall and Miriam Hopkins) and a wealthy *parisienne* (Kay Francis), and everyone is right. The ultimate adult movie. Screenplay by Samson Raphaelson and Grover Jones. **8**

ULYSSES (1967)—(2 hr. 12 min.) Director Joseph Strick, filming in Dublin, has surmounted many of the obstacles of James Joyce's stream-of-consciousness novel and created a beautiful adult film. The screen sings with the joys and longings of life as the thoughts of Leopold Bloom (Milo O'Shea) and his wife, Molly (Barbara Jefford), take wing. **2**



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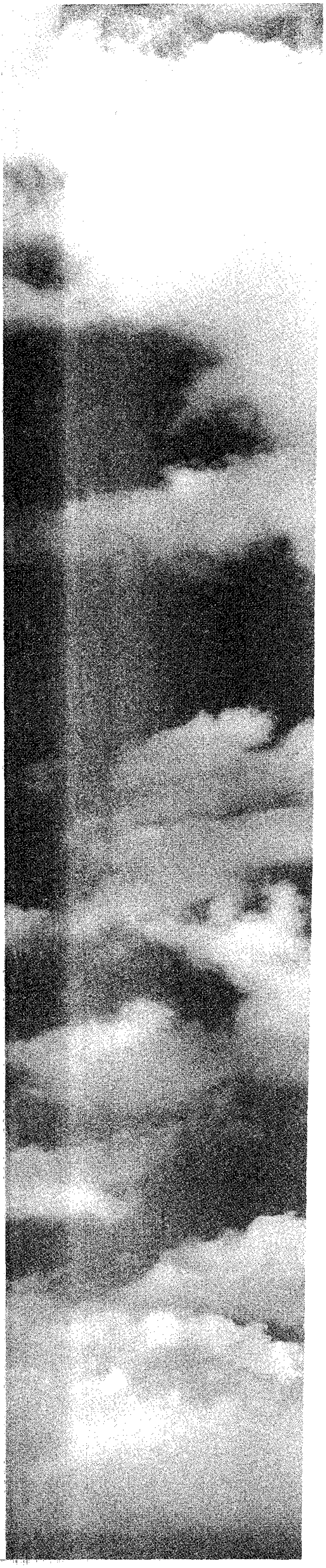

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Previews and Openings

Friday, September 16

ANYTHING GOES—A revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman (the original book was by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse); directed by Jerry Zaks; Michael Smuin is the choreographer. Featured in the cast are Patti LuPone, Howard McGillin, Bill McCutcheon, Anthony Heald, Rex Everhart, Anne Francine, Linda Hart, and Kathleen Mahony-Bennett. Previews start 9/22 prior to a 10/25 opening. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; tickets for all performances are $30 and $35; through 1/3. **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Broadway (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

ROZA—Georgia Brown stars with Bob Gunton in a musical with book and lyrics by Julian More (based on Romain Gary's *La Vie Devant Soi*), with music by Gilbert Becaud, and choreography by Patricia Birch; directed by Harold Prince. Set in an immigrant quarter of Paris, story is about a former prostitute who makes her living raising her previous colleagues' children, and about the warm relationship that evolves with one of them. Previews now prior to a 10/1 opening. Previews: Mon. through Sat. at 8, Wed. and Sat. at 2, $32.50 to $49.50. From 10/6, Tue. through Sat., Wed. and Sat. at 2, Sun. at 3, $32.50 to $47.50.**Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. All major credit cards.

Now Playing

BIG RIVER—Musical based on Mark Twain's classic, *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff; opened 4/25/85. Featured in the cast are Jon Ehrlich, George Merritt, Susan Browning, Franz Jones, Roger Bart, Andi Henig, Jennifer Leigh Warren, Trey Wilson, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $36 to $45; Fri. and Sat. at 8, $38.50 to $47.50; Wed. at 2, $32 to $40; through 9/20. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ● ●

BROADWAY BOUND—Elizabeth Franz, Dick Latessa, Evan Handler, Alan Manson, Phyllis Newman, and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Mon. through Sat. at 8, $27.50 to $40; Sat. at 2, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 40 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall are the latest co-stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, music is by Jerry Herman, direction is by Arthur Laurents, and it opened 8/21/83. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats are $10. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may last forever and *should* last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett, the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory. Mon. through Sat. at 8, Wed. and Sat. at 2; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

COASTAL DISTURBANCES—Another worthy promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a lonely private beach; directed by Carole Rothman. Featured in the cast are Rosemary Murphy, Madeleine Potter, Tim Ryan, Heather Mac Rae, Addison Powell, Michael Maronna, Ron Guttman, Jean De Baer, and Jami Lynne Grenham. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30, except Sat. at 8, $33. **Circle in the Square Theatre,** 1633 Broadway (239-6200). 2 hr. 20 min. All major credit cards. **IRLS**

DREAMGIRLS—The musical has returned, directed and choreographed by Michael Bennett, with book and lyrics by Tom Eyen, and music by Henry Krieger. Featured in the cast are Susan Beaubian, Arnetia Walker, Alisa Gyse, Lillias White (who commendably sings a show-stopper), Weyman Thompson, Roy L. Jones, Herbert L. Rawlings, Jr. (who sings, dances, and acts with heart and soul and body and humor, and pathos to spare), and Kevyn Morrow. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $45.. **Ambassador Theatre,** 215 West 49th Street (239-6200). 2 hr. 10 min. All major credit cards.

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize-winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Mary Alice, Ray Aranha, Charles Brown, Frankie Faison, and Courtney Vance. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. **46th Street Theatre,** 226 West 46th Street (246-0102). 2 hr. 35 min. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James Theatre,** 246 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

I'M NOT RAPPAPORT—Jack Klugman, Ossie Davis, and Christine Estabrook are now the stars of Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are Daniel Ziskie, Richard E. Council, Josh Pais, and Jane Fleiss; opened 11/19/85. (As of 10/6, Judd Hirsch and Cleavon Little, the original stars, return to the cast for thirteen weeks.) Tue. through Thur. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $35 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" in an uproariously funny show, focusing on a myriad of subjects; opened 12/22/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson Theatre,** 256 West 47th Street (719-4098). 2 hr. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, Eric Huton. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (382-0100). 2 hr. 30 min. All major credit cards. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, and music by the latter, lyrics by Herbert Kretzmer, with additional material by James Fenton; and adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkinson, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean Valjean; others in the cast are Terrence Mann, Frances Ruffelle, Randy Graff, Leo Burmeseter, and Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture. Mon. through Sat. at 8, Sat. at 2; $30 to $47.50. 200 tickets at $16 are available Mon. through Thu. when valid student I.D.'s are shown at box office. **Broadway Theatre,** Broadway at 53rd Street (239-6200). 3 hr. 15 min. All major credit cards. **IRLS**

THE NERD—Larry Shue's comedy about an architect and his difficulties with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Debra Engle, Peggy Cosgrave, Wayne Tippit, and Timmy Geissler. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $10 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $10 to $30. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). 2 hr. 15 min.

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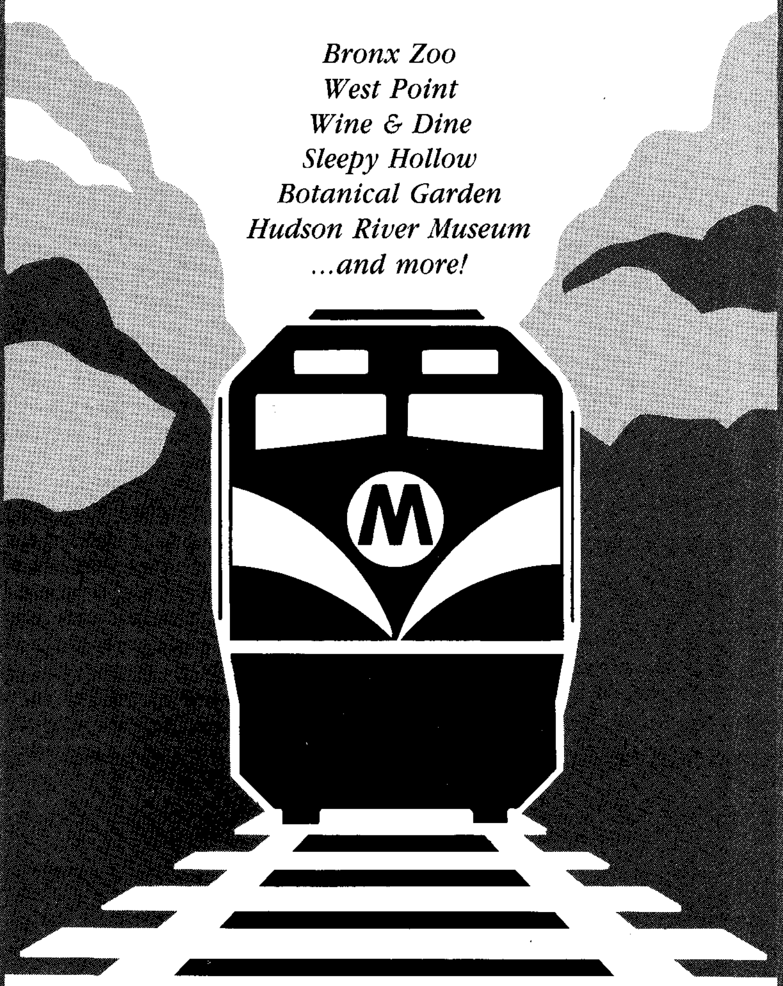

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devised by Kenneth Tynan. Material contributors were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

SHERLOCK'S LAST CASE—Frank Langella, who is delectably hateful, and likeable, as required, plays Sherlock, and Donal Donnelly (whose performance is an inexhaustible fount of comic energy) is Dr. Watson in this latest case of the great sleuth, written by Charles Marowitz, and directed by A. J. Antoon with *brio* and panache to spare. The production is inventive throughout, and Holmes gets to meet the sexy Liza Moriarty, the professor's daughter (Melinda Mullins). Featured in the cast are Jennie Ventriss (as Mrs. Hudson), Pat McNamara (as Lestrade), and Daniel M. Sillmun. Mon. through Sat. at 8, Sat. at 2, $27.50 to $37.50; Wed. at 2, $22 to $32.50. Starting 9/7 (after Labor Day), Tue. through Sat. at 8, Sun. at 3, $27.50 to $37.50; Wed. at 2, $22 to $32.50. **Nederlander Theatre,** 208 West 41st Street (921-8000). 2 hr. 20 min. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are the stars of the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe. The plot centers on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. The director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

OFF BROADWAY

THE DISPOSAL—William Inge's play about three condemned men awaiting electrocution on Death Row; directed by James Manos, Jr. Sun. and Mon. at 8, Tue. at 7 and 9; $8; through 9/15. Montana Theatre Company at the **Jan Hus Theatre,** 351 East 74th Street (663-7873).

DRIVING MISS DAISY—The return of Alfred Uhry's interesting and amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured is the original cast: Dana Ivey, Morgan Freeman, Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2; $24.50 to $28.50. **John Houseman Theatre,** 450 West 42nd Street (564-8038).

ENO—ON THE MOVE—A young Israeli mime expert, a blend of Charlie Chaplin and Pee-wee Herman, showcases an evening of theatrical experiences demonstrating the art of gesture. Tue. through Sat. at 8, Sun. at 3 and 7:30; $15. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

FANTASTICKS—A musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

HAPPY DAYS—Aideen O'Kelly and John Leighton are costars in Samuel Beckett's play, directed by Shivaun O'Casey (the daughter of Sean O'Casey). Through 10/25 (call theater for details). **Samuel Beckett Theatre,** 412 West 42nd Street (594-2826).

ISLE OF SWANS—Rhonda Wilson stars, with Lindzee Smith and Rosemary Hochschild, in Australian playwright Daniel Keene's play, set in 1900 on a small island where a young woman, apparently deserted by her lover, is left to her fate.; directed by Ms. Wilson. Tue. through Thur. at 8, Sun. at 7:30; $18 from 10/6 to 14. From 10/15, Fri. at 8, Sat. at 6:30 and 9:30, Sun. at 3; $24. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

THE LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, this weird and funny musical, now in its sixth year, is set in a flower shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2

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and 5; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAJOR BARBARA—A revival of George Bernard Shaw's romantic comedy about a young woman who discovers the pitfalls of bribing people to seek salvation; directed by Karen Jambon. Fri. and Sat. at 8, Sun. at 3 and 7:30; $10; through 10/18. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804).● ●

MICE IN THE THEATRE—Jack Ross's comedy, directed by John Monteith, is about a dilapidated mouse-infested Greenwich Village theater (desirable only by virtue of its location) where three diverse bills are booked simultaneously. Featured in the cast are George MacClain, Bill Woods, Alexa Abercrombie, Gaye Studebaker, Richard Pierce, Mark Robinson, Jeremy Black, and Dennis Lee. Tue. through Sat. at 8, Sun. at 3 and 7; $10 and $12.50. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

MOMS—Clarice Taylor stars in the title role in a revival of the highly praised musical play by Ben Caldwell about famed comedienne Jackie "Moms" Mabley. Carol Dennis plays Moms's dresser and confidante, and Grenoldo Frazier (who wrote the music) is seen as her pianist, chauffeur, and general factotum; directed by Walter Dallas. Tue. through Sat. at 8, Sat. at 2, Sun. at 3 and 7:30; $18 to $24. **Astor Place Theatre,** 434 Lafayette Street (254-4370).

NOTHING TO REPORT—Sam Ciccone's play about a cop facing a crisis in his personal life; directed by John Augustine. Featured in the cast are Arthur Salmon, Richard Willis, Mark Shannon, Don Striano, and Lou Spiritos. Wed. thru Sun. at 8; $15. **Stage Arts Theatre,** 120 West 28th Street (279-4200).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321). ●

PERFECT CRIME—Warren Manzi's thriller, directed by Jeffrey Hyatt. Featured in the cast are Cathy Russell, Perry Pirkkanen, John Sellars, G. Gordon Cronce, Warren Manzi, and W. MacGregor King. Wed. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; $20 to $22. **McGinn/Cazale Theatre** (over the Promenade Theatre), 2162 Broadway (307-7171).

PHILISTINES—The American version of Gorky's play about a country, a people, a family in turmoil; directed by Aaron Levin. Featured in the cast are Erica Stevens, Will Hare, Lynn Chausow, Jack Betts, June Prud'homme, John Hutton, Tony Carlin, Gregory Chase, Jack Kenny, Margaret Dulaney, Sandra LaVallee, and Ron Orbach. Wed. through Sat. at 8, Sun. at 3; through 10/4; $10. **Perry Street Theatre,** 31 Perry Street (279-4200).

PSYCHO BEACH PARTY—Charles Busch's new comedy (in which he stars) is the rib-tickling story of a perky, teenage girl with a problem which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24 to $26. **Players Theatre,** 115 Macdougal Street (254-5076).

ROMANCE! ROMANCE!—Musical with book and lyrics by Barry Harman and music by Keith Herrmann. First act is based on the writings of Arnold Schnitzler, and is set in turn-of-the-century Vienna. Second act, based on writings of Jules Renard, takes place in the Hamptons at the height of the current season. Wed. through Sat. at 8, Sat. at 2, Sun. at 3 and 7; $15; 10/30 through 11/9. **Actor's Outlet Theatre,** 120 West 28th Street (645-0783).

SARAFINA!—Mbongeni Ngema's musical, with music by Hugh Masekela and Ngema, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela. A cast of seven plus ten musicians has traveled from South Africa for this

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STAR-CROSSED LOVERS—A musical fantasy about how Shakespeare made it as a playwright, bringing wenches, lords, ghosts, and Elizabeth I to life. Wed. through Sat. at 8, Sat. at 2, Sun. at 3; $12.50. **Royal Court Repertory,** 301 West 55th Street (956-3500).

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $20 to $27. **Lucille Lortel Theatre**, 121 Christopher Street (924-8782).

TALK RADIO—Eric Bogosian's play (written with Tad Savinar) centers on an evening in the life of an acerbic and combative talk radio show host; directed by Fred Zollo. Larry Pine stars, and in the cast are Michael Wincott, Robyn Peterson, Linda Atkinson, Peter Onorati, William DeAcutis, Mark Metcalf, Susan Gabriel, John C. McGinley, Zack Grenier, and Michele Mariana. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 and $25; through 9/27. **Public/Martinson Hall,** 425 Lafayette Street (598-7150).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ● ●

WILD BLUE—Joseph Pintauro's collection of short gay plays, directed by Robert Fuhrmann. Featured in the casts are Park Overall, Dana Bate, Richard Hughes, Thomas Calabro. Thur. through Fri. and Sun. at 8, Sat. at 7 and 10; $15 to $20. The Glines at **47th Street Playhouse**, 304 West 47th Street (279-4200).

THEATER COMPANIES

AMERICAN ENSEMBLE COMPANY—Kelly Masterson's *Touch*, directed by John Genke, deals with another aspect of the tragedy of AIDS. It tells of those who are alone and have only each other for support. Featured in the cast are Robert Petito, Gary Steef, Les Daniels, William White, and Matthew Cloran. Thur. through Sat. at 8, Sun. at 3 and 7; through 10/1; $10. **American Ensemble Company Theater,** 339 East 28th Street (571-7594).

BLUE HERON COMPANY—A revival of Fernando Arrabal's *On The Tightrope* concerns a circus performer, exiled from Madrid, who becomes a tightrope walker--suspended between life and death; directed by W. A. Finlay. With Nelson Capp, J. C. Hoyt, and Tom Bruno. Thur. through Sat.; through 9/26; $8. **Mazur Theatre,** 555 East 90th Street (787-0422).

JEAN COCTEAU REPERTORY—Jean-Paul Sartre's *No Exit,* in which three strangers are locked together in a hell of their own making; in repertory with Franz Kafka's *The Trial*, adapted by André Gide and Jean-Louis Barrault, which tells of a modern man's journey through a maze of politics and paranoia; from 10/8. Thur. through Sat. at 8, Sun. at 3; $15. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

NATIONAL SHAKESPEARE COMPANY—*Julius Caesar,* Shakespeare's exploration of the drives of honor, loyalty, and desire for the public good; directed by Anthony Naylor. 9/22, 24, 26, at 8. *The Tempest,* the Bard's romantic tale of shipwreck on an enchanted island; directed by June Pyskacek. 9/23 and 25 at 8, 9/26 at 3; tickets are $8. **The Cubiculo,** 414 West 51st Street (265-2138).

PROMETHEAN THEATRE COMPANY—Triple feature: Dan Roentsch's *The Queen's Bedroom,* with Terry Burns and Kate Stillwell; William Greeley's *The Tail*, with Stephen Byers and Ellen Turkelson; Maggie Kulik's *Origin of Species*, with Sharon Glazer, John Pettress, Diane Urbanski, and David Wilson. Thur. through Sat. at 8, Sun. at 3; $8; 9/24 through 10/11. **Theatre 22,** 54 West 22nd Street (719-9812).

REPERTORIO ESPANOL—*La Zarzuela*, anthology of songs from Spanish operettas; *La Corte de Faraon*; Eduardo Machado's *Las Damas Modernas de Guanabo-*

coa; Gloria Gonzalez's *Cafe con Leche;* Richard Talesnik's *La Fiaca;* Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suiidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*; Federico Garcia Lorca's *Yerma.* Through October. Thur. through Sat. at 8, Sun. at 3 and 7; call theater for specifics (some of the events are at the Equitable Tower, 787 Seventh Avenue). **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

THIRTEENTH STREET REPERTORY—Robert Flicker's *Absurdly Yours,* and Israel Horovitz's *Line.* 9/15 through 10/11, Veronica Francis's *Passage* which deals with the effects of Alzheimer's disease on the victim's family; $8. Tue. through Sun. at 7. Jerry Strickler performs his one-man documentary, *My Alamo Family*, every Tuesday at 9; $14. **Thirteenth Street Theatre,** 50 West 13th Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thu. through Sun. at 8; $5; through 9/20. **Dramatic Personae,** 25 E. 4th St. (673-4382).

THE BATTERIES MAKE IT WORK—Written and directed by Doug Barasch, play is a comedy about the ups and downs of life and its relationships, fashioned into a 13-inning baseball game. Featured in the cast are Ed Tulskie, Sari Braff, Tim Byrd, Darrell Grady, Alan Scott, Rob Corbo, and Lisa Quinones. 9/17 through 19 at 8, 9/20 at 3 and 8; $10. **The Noho Playhouse,** 2 Bond Street (686-0462).

BLACK MEDEA: A TANGLE OF SERPENTS—Set in 19th-century New Orleans, the action parallels the Euripidean storyline and is an adaptation of the Greek tragedy. Essene R stars; director is Ken Lowstetter. 10/1 through 4 at 8 p.m. $12. **Aronow Theatre,** 136th Street and Convent Avenue (289-3281).

THE BLACK NOTEBOOKS OF CHRISTINA ROSSETTI—Charles A. Pulaski tells of five decades in the Victorian poet's life; directed by Bruce Biggins. Featured in the cast are Elisa Di Simone, Maricela Ochoa, Judith Seymour Strawn, Lenny Bart, Herb Farnham, and Hunter Johnson. Tue. through Sat. at 8, Sun. at 7, Sat. at 3; through 9/27; $10. **South Street Theatre,** 424 West 42nd Street (279-4200).

THE BOYS IN CELLBLOCK Q—John C. Wall's reformatory farce. Thur. and Fri. at 8, Sat. at 7 and 10, Sun. at 7; $1. Presented by the Manstage Project at **Shandol,** 137 West 22nd Street (243-9504).

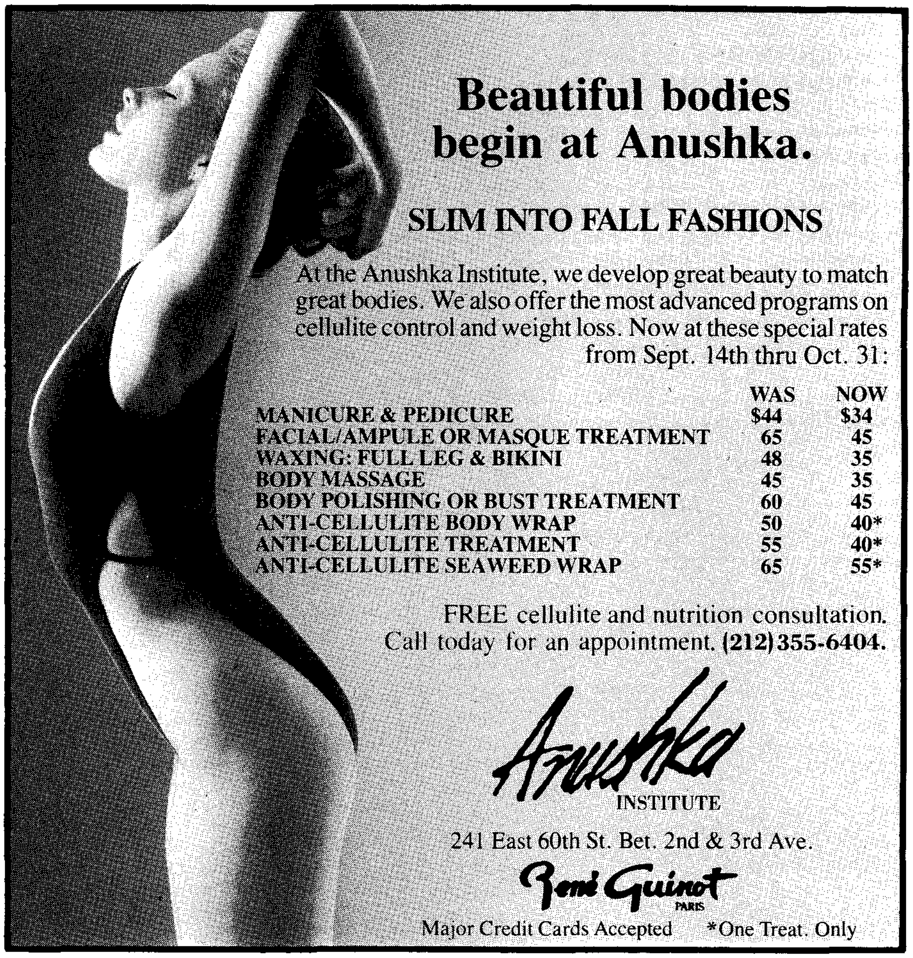
BOUNCERS—John Godberg's play is about working-class Britons at play; directed by Ron Link Featured in the cast are Adrian Paul, Anthony LaPaglia, Gerrit Graham, and Dan Gerrity. Call theatre for specifics. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

CAT AMONG THE PIGEONS—Georges Feydeau's farce centering about a suitor who finds himself engaged to two maidens at the same time; directed by Kevin O'Connor. Featured in the cast are Melissa Yade, Joseph Callari, Terry Piotrowald, Mary Alice McGuire, Bob Wilkins, Fred Stroppel, Rob Tomberg, Donald Viscardi, and Mina Apovian. Wed. through Sun. at 8; $8; through 10/4. **The Courtyard Playhouse,** 39 Grover Street (496-4288).

COUNT DRACULA—Ted Tiller's drama, based on Bram Stoker's classic *Dracula*, retells the tale blending suspense, romance, comedy, and drama. Featured in the cast are Howard Thoreson, Joseph Scott, Keith Michl, David McConnell, Dale Merchant, Randy Kelly, Marjorie Feenan, Susan Farwell, and Don Durling. Thu. and Fri. at 8, Sat. at 7 and 10; through 9/19. **Village Performers Theatre,** 98 A Third Avenue (496-2533).

DOUBLE BILL—*Strindberg Tonight,* a comedy by Jan Henson Dow and Robert Schroeder, plus William Lanon's *The Lite Man*; both new, both directed by Michael Hillyer, and both taking place backstage during rehearsals at a small theater. Wed. at 8, Fri. at 7, Sat. at 10; $10; through 10/7. **Wings Theatre,** 112 Charlton Street (645-9630).

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's biography of a young girl coming of age in the Mississippi Delta; directed by Edward G. Smith. Tue. through Sun. at 7:30, Sat. and Sun. at 3; $10; from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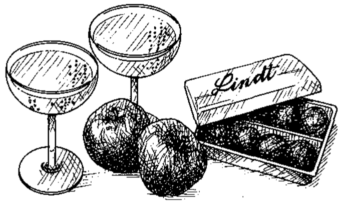
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9/24 through 10/25. **New Federal Theatre,** 466 Grand Street (598-0400).

FUNERAL GAMES—A revival of Joe Orton's play to satisfy those who missed the first run. It tells of the collision between a defrocked priest and a self-styled evangelical "man of some cloth created by himself;" directed by Fred Fondren. Thur. through Sun. at 8; $8; through 9/27. **Prometheus Theatre,** 239 East Fifth Street (477-8689).

THE GREAT NEBULA IN ORION—A revival of Lanford Wilson's play, directed by Buck Hobbs, in which two women, once classmates, meet again fourteen years after graduation. Tues. through Thur. and Sat. at 7, Fri. and Sun. at 6; through 10/25; $8. **American Nook and Cranny,** 12 Fulton Street, South Street Seaport (797-9022).

THE LENNY BRUCE REVUE—A burlesque of comedy and dance, written and directed by Fred Baker, based on the routines of the late Lenny Bruce. Featured in the cast are Amelia Prentice, Michael E. Cooke, Veanne Cox, Michael Grieco, Lori Creevay, Miguel Sierra, Joanna Telford, Lisa Gersch, Cyndy McCrossen, and Stan Taffel. Fri. and Sat. at 11:30 p.m.; $8. **Harold Clurman,** 412 West 42nd Street (279-4200).

PHOSPHORUS—Doug Grissom's play about three graduating college seniors confronted with the fact that college can't go on forever; directed by Charles Maryan. 9/14 to 19 at 7; $6. Primary Stages at the **William Redfield Theatre,** 354 West 45th St. (410-7541).

RENO—A one-man play, written and performed by Paul Zimmerman, dramatizes the compulsions of gambling, and its results; directed by Peter Askin. Thur. through Sat. at 8, Wed. at 10:30 p.m.; $10. **Under Acme Theater,** 9 Great Jones Street (582-1060).

SETI—Which stands for *Search for Extra-Terrestrial Intelligence,* a play by Michael T. Folie telling of a vast number of people who search the microwave radio frequencies for the transmissions of possible extra-terrestrial civilizations (which they think are probable); directed by Scott N. Carr. Wed. through Sat. at 8, Sun. at 3; $6; through 9/20. **Westbeth Theatre Center,** 151 Bank Street (741-0391).

STONE—Pete Gailey's comedy, with music performed by Nickel Back, telling of a musical illiterate bent on buying himself a career in country music; directed by Renner Davis. Featured in the cast are Gary Evans, Lisa Perry, Jerry Lambert, Nancy Irwin, Renner Davis, and Pete Gailey. Thur. through Sat. at 8; $6; 9/17-19 and 24-26. Presented by Sweatshirt Stage, at **Raft Theatre,** 432 West 42nd Street (262-2341).

THE TAMER TAMED—John Fletcher's obscure Elizabethan comedy, a sequel to Shakespeare's *Taming of the Shrew,* involves Petruchio's second marriage. Featured in the cast are Raphael Nash, Meg Anderson, Steven R. Tracy, and Parvin Farhoody. Tue. through Sat. at 8, Sun. at 7; 9/17 through 10/4; $10. **R.A.P.P. Arts Center,** 220 East 4th Street (529-5921).

VINA—The Latin American Theatre Ensemble presents a trilogy of one-act plays by Chilean author Segio Vodanovic, contrasting bourgeois traditionalism, no longer optimistic, with modern lifestyles and hypocrisy; directed by Victor Acosta, and starring Favio Ureña, Sergio Campa, Johanna Siegmann, Mario Angel Ferreira, Marielva Sieg, Norma Mautone, and Lelia Quinn. Fri. at 8 in English; Sat. at 8 and Sun. at 6 in Spanish; $8; 9/19 through 11/1. **El Portòn del Barrio,** 175 East 104th Street (246-7478).

WHAT'S NU?—Glenn Wein's contemporary comedy about religion, roles, and relationships; directed by Mark Harborth. Featured in the cast are Avrum Katz, Jane Dewey, and Michael J. Currie. Thu. at 8, Sat. at 7, Sun. at 8; $10; through 10/4. **Wings Theatre,** 112 Charlton Street (645-9630).

WHY TO REFUSE—Eduardo Machado's drama about a jailed Latin American broadcaster, held for his political and moral beliefs, who won't confirm to the new regime of his country even though doing so would mean his release; directed by Melia Bensussen. Featured in the cast are Jeff Sugarman, Kate Flatland, Craig Bryant, John Finch, and Jay Corcoran. Thur. through Sun. at 8:30; $4. **Theater for the New City,** 155 East 10th Street (254-1109).

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Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

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ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAFE AMERICANO—105 Hudson St. at Franklin St. (219-8802). Casual. Italian. spcls: rigatoni alla vodka, scaloppine with Black Forest mushrooms, shrimps with cognac and mushrooms. Res. sug. L daily 11:45–4. D daily 4–2 a.m. Private parties for 60–125. **(M)** **AE, CB, DC, MC, V.**

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CURRENT—171 Spring St. (966-0963). Casual. Japanese American Seafood. Spcls: marlin with miso, mahi mahi with roasted garlic, crispy angel hair with lobster. Res. sug. L Tue.–Fri. noon–3:30. Br Sat.–Sun. 11:30–4. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. **(M)** **AE, MC, V.**

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DA SILVANO—260 Sixth Ave. (982-0090). Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl. (473-5261). Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D Sun.–Tue. 5–11, Wed.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11 a.m.–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LA TULIPE—104 W. 13th St. (691-8860). Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tue.–Sun. 6:30–10. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

LION'S HEAD—59 Christopher St. (929-0670). Casual. American. Spcls: soft-shell crabs, fresh spinach fettuccine with porcini mushrooms, cold poached salmon with lemon mousseline. Res. sug. Br Sat.–Sun. noon–4. D Sun.–Thu. 5:30–1 a.m., Fri.–Sat. to 2. **(I-M)** **AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St. (533-0012). Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. to 11. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.** (344-5228). L Mon.–Fri. noon–3. D Mon.–Thu. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. American. Spcls: medallions of roasted lobster with spaghettini, grilled swordfish with two mustard sauce and fried onions, roast Long Island duckling with quince compote, saffron and green peppercorn sauce. Res. sug. L Mon.–Fri. noon.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. L Mon.–Fri. noon–3:30. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pre-theatre D 5:30–7:30. Harpist nightly. **(M)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

BALKAN ARMENIAN—129 E. 27th St. (689-7925). Casual. Armenian/Middle Eastern. Spcl: Balkan shish kebab, stuffed fish, stuffed mussels. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 4:30–9, Fri Sat. to 10. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

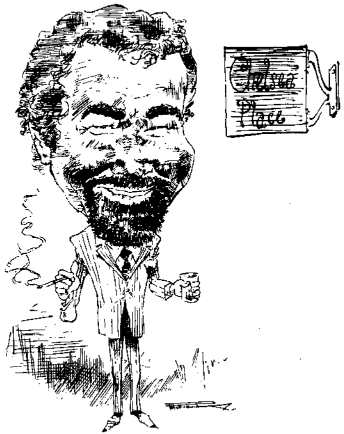
CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, veal and chicken sausage seasoned with jalapeno in mustard sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5:30–11:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Texan. Spcls: fajitas, barbecued beef and ribs, smoked meats. Open Mon.–Tue. 11:30 a.m.–1 a.m., Wed.–Thu. to 2 a.m., Fri. to 4 a.m., Sat. 5–4 a.m., Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**



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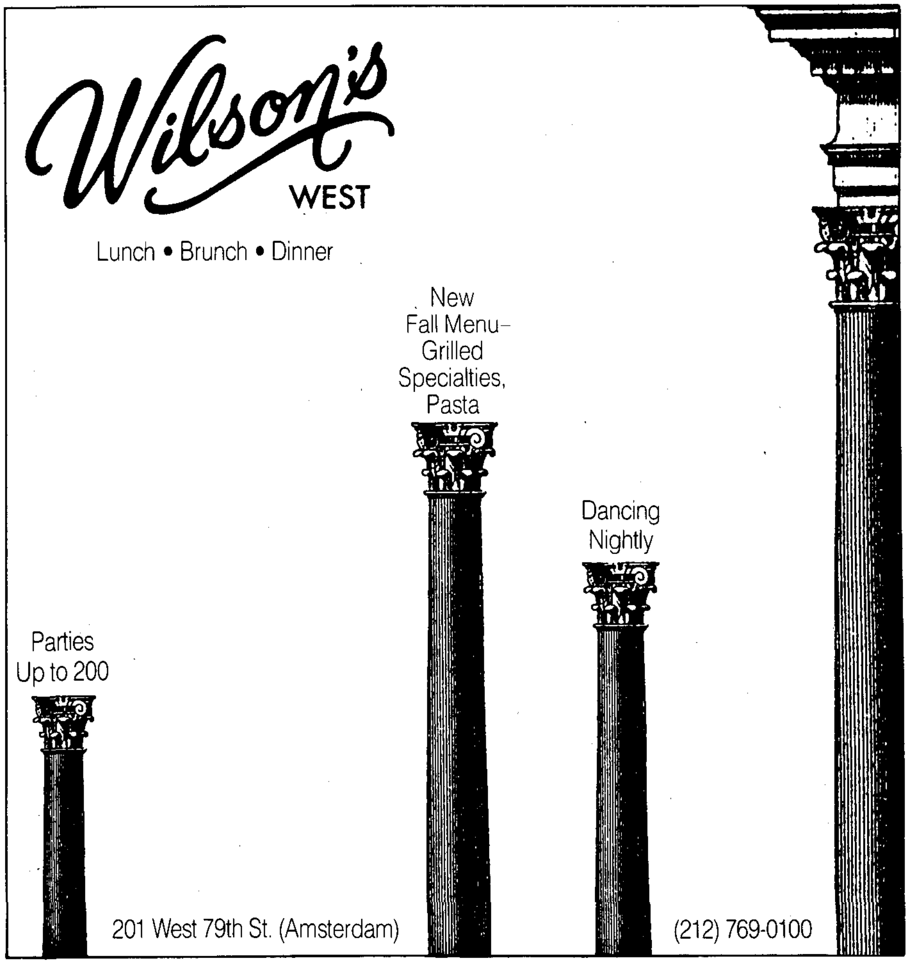

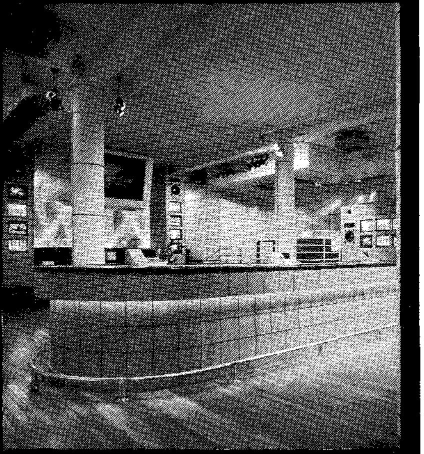

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Gael Greene, NY Magazine
August 10, 1987

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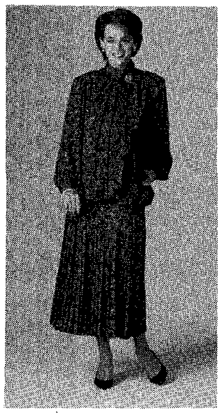

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LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

LE PALMIER—37 E. 20th St. (477-6622). Casual. French. Spcls: salmon a la nage, sweetbreads with prunes and port, noisette of lamb with thyme and gratin dauphinois. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PORTOROZ—340 Lexington Ave., bet. 39th–40th Sts. (687-8195). Casual. Italian. Spcls: Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. 11:30 a.m.–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Disco Tue.–Sat. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts. (684-1757). Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thu. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Dress opt. New American. Spcls: pheasant and truffle dumplings, grilled veal chop with sage butter sauce and nutmeg pasta. Res. sug. L Mon.–Fri. 11:30–3. D Mon Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I-M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEERS—120 W. 41st St. (840-8810). Casual. Italian Kosher. Spcls: fusilli alla puttanesca, scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.–Thu. noon–4. D Sun.–Thu. 4–10, Sat. 7:30–1 a.m. Private parties 20–100. Closed Fri. **(M)** **AE, CB, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. 5–9. Br Sun. noon–4. Private parties. Free parking with D 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

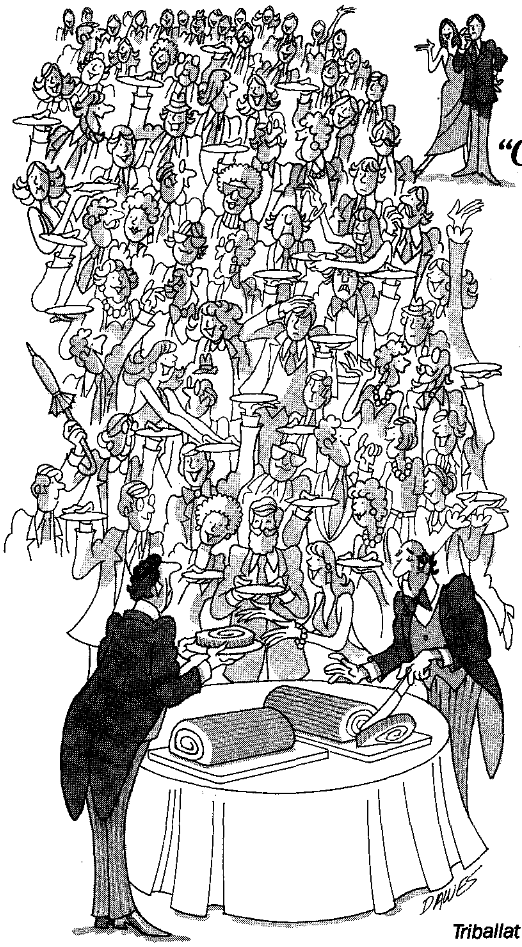
L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

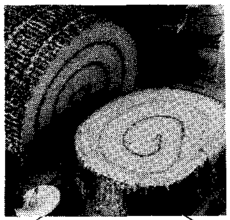
OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

AMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

PEED LIMIT 55—154 W. 26th St. (645-84[illegible]0). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, MC, V.**

ORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**





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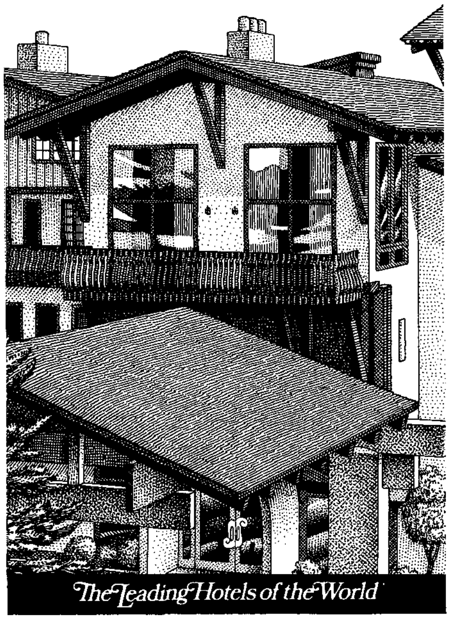
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43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St. (753-9273). Casual. American. Spcls: artichoke bottoms in vine leaves with red pepper and olive sauce, Caesar salad with grilled porcini mushrooms, roast goose fish and deep-fried cabbage. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

EL MOROCCO—307 East 54th St. (750-1500). Formal. Continental. Spcls: salade vigneronee au foie gras tieoe, paillards de saumon au caviar, jumele d'agneau au ragout de morel. Res. sug. D Tue.–Sat. 8–2 a.m. Cocktails from 6. Ent. Private parties. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.–Fri. noon–1, Sat. 5–1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

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JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: marbré de foie gras en gelée de poivre vert, filet de flétan au Château Chalon, aiguillettes de canard à l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. *Spcls: turbot aux courgettes, steak au poivre à* l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

L'INCONTRO—307 E. 45th St. (697-9664). Casual. Northern Italian. Spcls: pappardelle provinciale, la pescatora (for 2), veal capricciosa. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–11, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St. (593-8242). Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–12:15 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PECCAVI—251 E. 52nd St. (753-6387). Casual. American. Spcls: grilled fish, yellow tomato gazpacho. Open Mon.–Fri. noon–10:30, Sat. 6–10:30. Closed Sun.**(M)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

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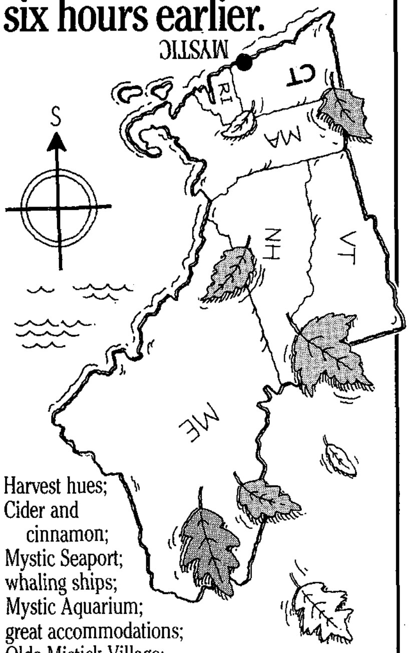

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SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St., 7th floor of Novotel. (315-0100). Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–midnight. Pre-theater D. **(M)** **AE, MC, V.**

CAFE DE FRANCE—330 W. 46th St. (586-0088). Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CAFE FUNDADOR—146 W. 47th St. (819-0012). Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thu. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

DORSET HOTEL—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7–10. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

FUJI—238 W. 56th St. (245-8594). Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA PALATINE—313 W. 46th St. (245-1707). Casual. Italian. Spcls: tortellini garganelli, tortelloni burro e oro, garganelli alla romagnola. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri.

6-10:30, Sat. 5-10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.-Thu., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RASPUTIN RUSSIAN—371 W. 46th St. (586-1860). Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4-midnight. Ent. Fri.-Sun. Private parties 20-75. **(M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.-Fri. 11:45 a.m.-3. Br Sat.-Sun. noon-3. D daily 5-11. Pre-theater D 5-6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30 a.m.-3:30. D daily 4:30-midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave., at 45th St. 315-4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini and shrimp in tomato sauce. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-1 a.m. Br Sat.-Sun. 11:30-4. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.-Sat. 11:30 a.m.-3. D Mon.-Sat. 5-11. Ent. Tue.-Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon-midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

RIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat 6-midnight. S Mon.-Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped

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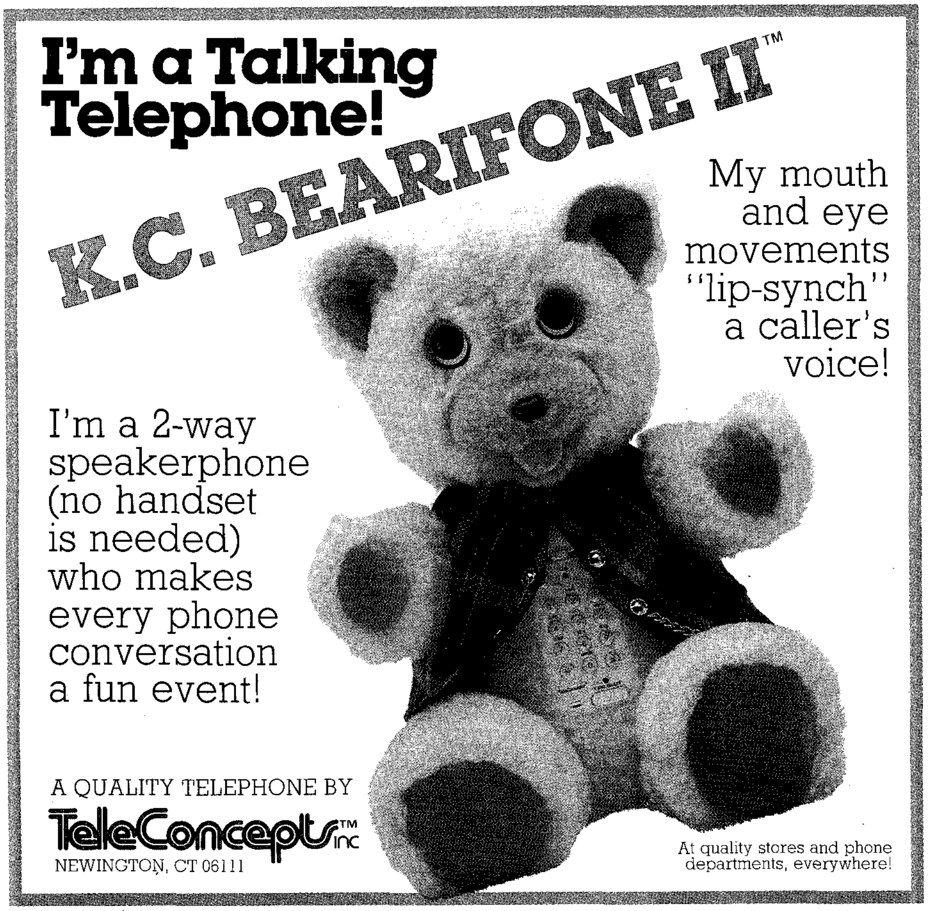
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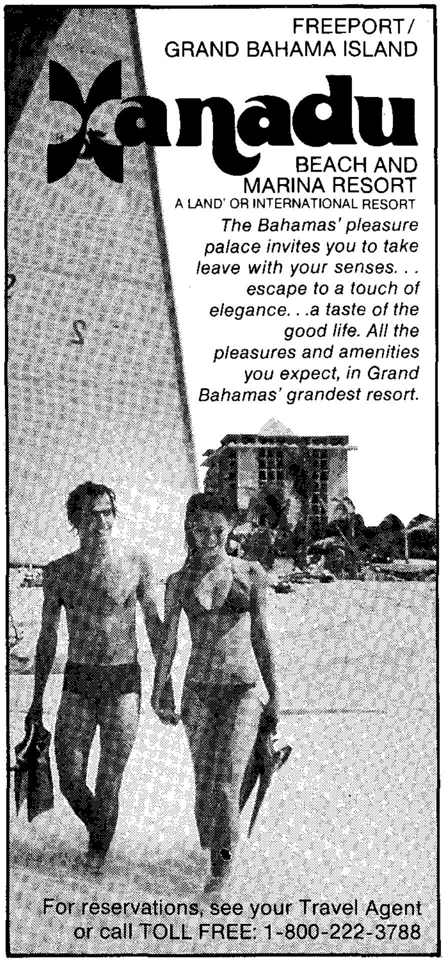
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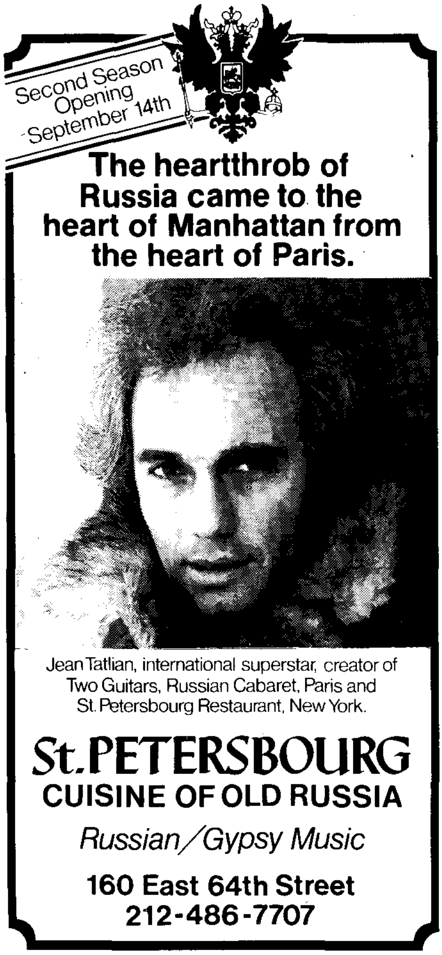
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steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

BRUCE HO'S FOUR SEAS—116 E. 57th St. (753-2610; 421-4292). Casual. Cantonese. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight. **(M)** **AE, DC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIAN MARINO—237 E. 58th St. (752-1696). Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L daily 11:30–3. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

O'NEAL'S—60 W. 57th St., at Sixth Ave. (399-2361). Casual. American. Spcls: hamburgers, chicken salad on pita bread, baked lamb with peaches. Res. sug. Open for L and D daily 11:30 a.m.–midnight. Free D parking from 6. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30–3:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grill
Dover sole, swordfish with fresh herb butter. R
L Mon.-Sat. 11:30 a.m.-4:30. D Mon.-S
Closed Sun. **(M)** **AE**

REGINE'S—502 Park Ave., b
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(M–E) **AE, CB, DC, MC, V.**

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5, Sun. from 11.
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TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, *costolette* alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (333-3800). Dress opt. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–midnight. **(I)** **AE, CB, DC, MC, V.**

ZONA ROSA—211 E. 59th St. (759-4444). Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.-Sat. to 2 a.m. **(I-M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5 daily. **(M)** **AE, CB, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. D daily 6–11. Bar 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–*midnight*. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe.**(I-M)** **AE, CB, DC, MC, V.**

MBA IV—1576 Third Ave., at 88th St. (876-338). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St. (772-2242). Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: *tre* agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed through 9/14. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's *specialties* au champagne, veal chop with fresh herbs, sea scollops and sea urchin with tomato fumee, crispy duck with fresh berries. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St. (650-9664). Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tue.–Sun. 5:30–11. Complete D. Closed Mon. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

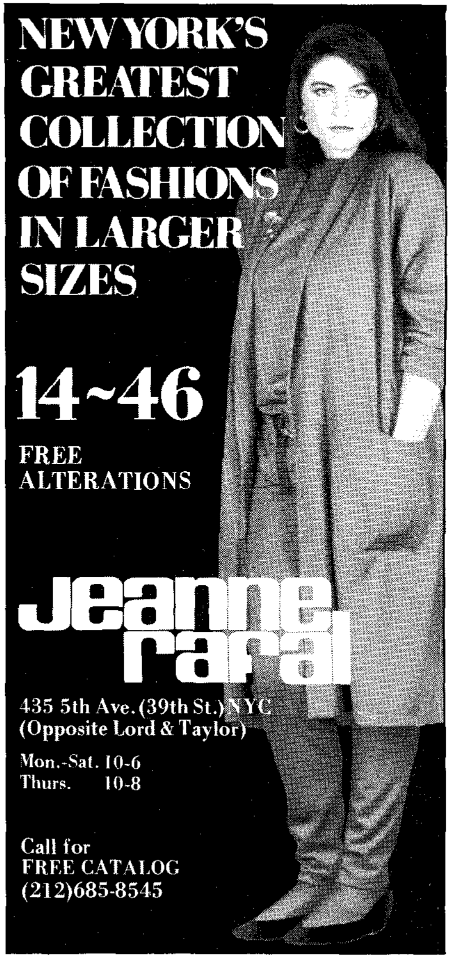
LES PLEIADES—20 E. 76th St. (535-7230). Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 5–midnight. Br Sat. 11:30 a.m.–3, Sun. to 3:30. Private parties. **(M)** **AE, CB, DC.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

THE LOWELL—28 E. 63rd St. (838-1400). **Pembroke Room:** Casual. Continental. Spcls: warm chicken salad, linguini with shrimps and vegetables, medaillons of veal with morels. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. Tea daily 4–7. Private parties for 50. **(M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**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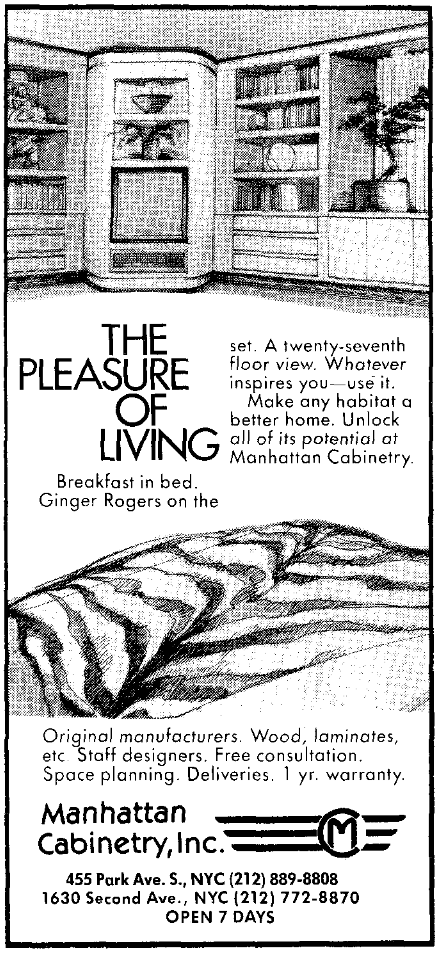
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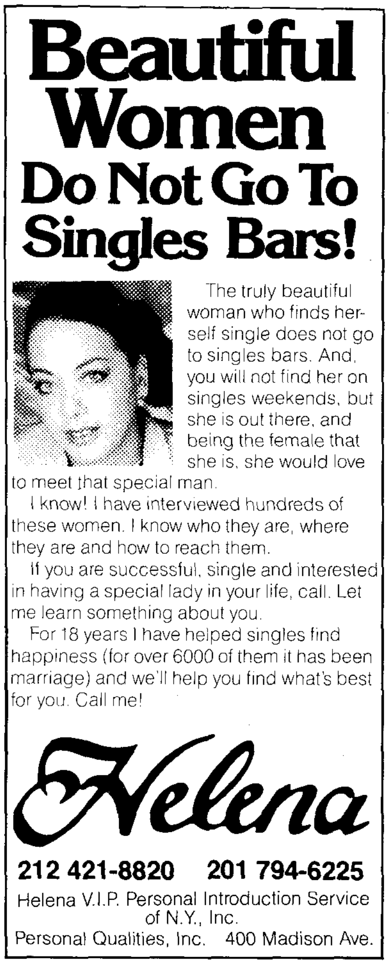
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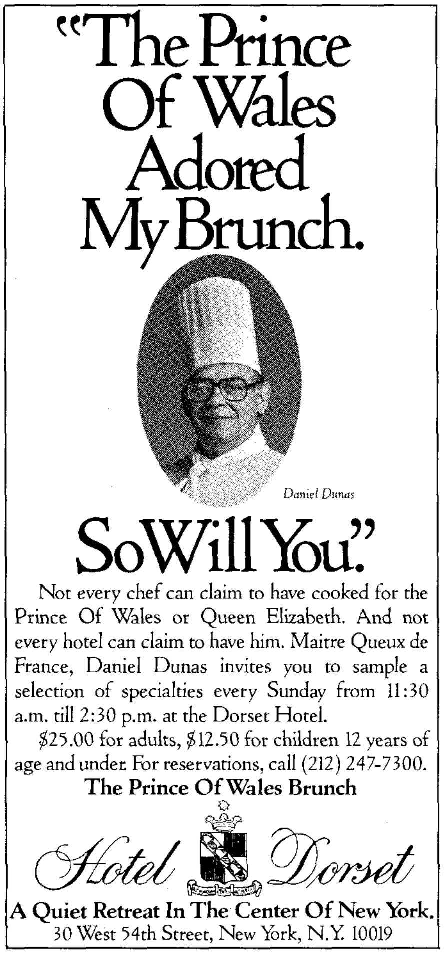
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c
a.m
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MAXIM'S—
Formal M
de cailles au
mard aux pous
crème de basilic
Dancing Tue.–Sat.
Sun. and Mon. **(E)**

MAXWELL'S PLUM—1181
2100). Casual. American. S
and fontina, roasted rack of la
L Mon.–Fri. noon–5. D Sun.
Fri.–Sat. to 1:30 a.m. Br Sat. noo
Pre-theater D Mon.–Sat. 5–7. **(M)**
AE, C

MUMBLES—1491 Second Ave., at 78t
8817). Casual. Regional American. Spc
chicken with three sauces, Caribbean steamed
with plantains, 8-oz hamburger, broiled fresh
pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.
Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–
Also **1622 Third Ave., at 91st St.** (427-4355). **(I)**
AE, MC, V.

NICKELS—227 E. 67th St. (794-2331). Casual. American/Continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portuguese. Res. sug. D only Sun.–Thu. 5–11, Fri.–Sat. to midnight. Br Sun. noon–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St. (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidoro. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian/French. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan-seared tuna with pickled vegetables, duck confit and shiitake ravioli, summer shellfish and vegetable stew, braised beef filet with gremolata. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SILVER STAR—1236 Second Ave., at 65th St. (249-4250). Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hr. Br Sat.–Sun. 11 a.m.–4. Complete L and D. **(I-M)** **AE, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

ALLORA—320 Amsterdam Ave., at 75th St., (724-2222). Casual. Northern Italian. Spcls: grilled rock bass with sundried tomatoes, fettuccine with wild mushrooms and pignoli, broiled fresh prawns with rosemary and garlic sauce. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 60–120. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices and greens. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FANDANGO—305 West End Ave., bet. 74th–75th Sts. (877-1500). Casual. American. Spcls: white salad, wild mushroom and lamb dumplings, spicy beef with Napa cabbage, large ravioli with artichoke and scallops. Res. sug. D Mon.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11 a.m.–4. **(M)** **AE, DC, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts. (799-5784). Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30 a.m.–4:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. Pianist nightly from 7. **(M)** **AE.**

RIKYU—210 Columbus Ave., bet. 69th–70th Sts. (799-7847; -7922). Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L and D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna and swordfish. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA BIANCA—167-17 Northern Blvd., Flushing (718-353-7065). Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L and D. Parking. Also **Villa Bianca East Little Neck, 251-17 Northern Blvd.** (718-631-5666). L Wed.–Fri. noon–3. D Mon.–Fri. 5–10, Sat. to midnight, Sun. noon–10. Buffet D. **(I-M)** **AE, CB, DC, MC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

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ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

RALPH ALBERT BLAKELOCK/SUSAN ROTH—Paintings by both; through 10/31. 22 E. 80th St. (879-6606).

FRITZ BULTMAN—A retrospective of works by this second-generation Abstract Expressionist and Hunter College professor (1959-63), who died last year; through 10/23. Hunter College, 695 Park Ave. (772-4999).

GRAHAM CAMPBELL—Abstract paintings and large drawings; through 10/8. C.D.S., 13 E. 75th St. (772-9555).

PETAH COYNE—A site-specific sculptural installation; through 10/1. Sculpture Center, 167 E. 69th St. (879-3500).

SHEPPARD CRAIGE—Recent paintings of Siena landscapes; through 10/6. Perlow, 980 Madison Ave. (517-5858).

MELISSA MEYER—Recent small paintings and works on paper; 9/17-10/18. Cecil, 16 E. 72nd St. (517-3605).

OWEN MORREL—Three new sculptures; 9/19-10/17. McCoy, 19 E. 71st St. (570-2131).

ETHEL SCHWABACHER—Abstract paintings from the fifties; through 10/7. Schlesinger-Boisanté, 822 Madison Ave. (734-3600).

HONORE SHARRER/JOHN DIGBY—Recent paintings that refer to politics, history, and mythology/Collages that incorporate engravings of birds; through 10/3. Forum, 1018 Madison Ave. (772-7666).

VLADIMIR ZAKRZEWSKI—Recent neo-Constructivist paintings and drawings; through 10/10. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

57th Street Area

CHARLOTTE BROWN/WERNER PFEIFFER—Handmade paper and collages/Collages assembled in a geometric format. Through 10/17. Shippee, 41 E. 57th St. (319-2041).

HENRI CARTIER-BRESSON—Paintings and drawings from the past fifteen years, including scenes from his window on the Rue de Rivoli in Paris and around his summer home in Provence, plus portraits of family and friends; through 10/17. Herstand, 24 W. 57th St. (664-1379).

MAX COLE/YUNKO YODA—Minimal paintings with stripes/Handmade pigmented tissues and papers that are attached to wood supports. Through 9/19. Zabriskie, 724 Fifth Ave. (307-7430).

FRIEDEL DZUBAS/MICHAEL STEINER—Large-scale abstract monotypes/New sculptures assembled from found pieces of steel. Through 10/3. Emmerich, 41 E. 57th St. (752-0124).

JED GARET—New paintings of abstract configurations; through 10/24. Lelong, 20 W. 57th St. (315-0470).

DAN GRAHAM—An architectural sculpture entitled, "Pergola/Conservatory," which supports vines, and is set in a bed of sod; through 10/3. Goodman, 24 W. 57th St. (977-7160).

LINDA GRIMM/HOWARD WATLER—Paintings of everyday objects/Landscape paintings. Through 9/26. Jacobson, 50 W. 57th St. (582-4695).

ALEXANDRE HOGUE/JANET MONAFO—Recent landscape paintings of Texas and Oklahoma by an 89-year-old artist/Large-scale still lifes in pastel of kitchen utensils, fabric, and fruit; through 9/26. French, 41 W. 57th St. (308-6440).

ROBERTO JUAREZ/DANIEL MAHONY—Recent paintings by both; through 10/3. Miller, 41 E. 57th St. (980-5454).

GEORGE B. LUKS—Paintings, watercolors, and sketches of street scenes, beggars, children, and coal miners, plus three paintings made for *Vanity Fair*, depicting bawdy life in New York City bars in the early 20th century; 9/16-10/10. Kraushaar, 724 Fifth Ave. (307-5730).

ISABEL MCILVAIN—Cast bronze figures and wall reliefs; through 9/30. Schoelkopf, 50 W. 57th St. (765-3540).

AVNER MORIAH—Recent paintings that depict people at war; through 10/3. Siegel, 24 W. 57th St. (586-0605).

PHILIP MULLEN—Large-scale paintings with architectural motifs such as stairwells, vaulted ceilings, and arched entranceways; through 10/3. Schmidt-Bingham, 41 W. 57th St. (888-1122).

HOWARD NEWMAN—Recent sculpture and paintings; through 10/3. Gimpel Weitzenhoffer, 724 Fifth Ave. (315-2033).

IRVING PETLIN—Nine recent paintings in a series entitled "Weisswald"; through 10/10. Kent, 41 E. 57th St. (980-9696).

JIM TOUCHTON—Recent landscape paintings of the Caribbean, plus still lifes of flowers painted in his New York studio; through 10/7. Fischbach, 24 W. 57th St. (759-2345).

WILLIAM TUCKER—Recent sculpture; through 10/3. McKee, 41 E. 57th St. (688-5951).

JULIO ZAPATA—Large-scale figurative oil paintings; through 10/6. Arras, 24 W. 57th St. (265-2222).

East Village

DIEGO ARANGO ARANGO—Oil paintings by a Colombian artist; 9/17-10/30. Humphrey, 242 E. 5th St. (529-0692).

NOEL COPELAND/SELWYN GARRAWAY—Ceramic sculptures/Watercolors that depict a dream-like world at dawn and dusk; 9/19-10/14. Sixtosix, 626 E. 14th St. (982-4586).

JANET CRISTENFELD—Colorful paintings of religious figures and nudes; through 9/27. Sixth Sense, 525 E. 6th St. (677-9691).

JALEH KELLERMAN—Recent paintings and monoprints; through 10/4. Sherkat, 526 E. 11th St. (529-9525).

RICHMOND LEWIS—Monochromatic abstract paintings of industrial and organic images; through 10/4. Avenue B, 167 Ave. B (473-4600).

ANNE MINICH—Mixed-media drawings and watercolors; through 10/4. Zeus-Trabia, 437 E. 9th St. (505-6330).

RICHARD OGUST—An installation of texts which incorporate the International Bill of Human Rights; through 10/4. Postmasters, 66 Ave. A (477-5630).

CARRIE PIERCE—Recent paintings of geometric shapes; through 9/20. Bockley, 55 E. 7th St. (420-9835).

DAVID ROBBINS—Recent photographic works; at Nature Morte, 204 E. 10th St. (420-9544), through 9/27; and at 303, 513 E. 6th St. (477-4917), through 10/11.

DAVID WOJNAROWICZ—Recent paintings and a sculptural installation entitled "The Four Elements"; 9/17-10/18. Mansion, 167 Ave. A (477-7331).

XI SU-HUA—Figurative paintings on Chinese rice paper; through 9/18. Tradition 3 Thousand, 273 E. 10th St. (529-1411).

SoHo and TriBeCa

SEYMOUR BOARDMAN/ELAINE KURTZ—Paintings by both, from the seventies to the present; through 10/10. Shapolsky, 99 Spring St. (334-9755).

ROGER BROWN—Recent narrative paintings that depict a shifting urban landscape; through 10/10. Kind, 136 Greene St. (925-1200).

SCOTT BURTON—Recent furniture sculpture; through 10/24. Protetch, 560 Broadway (966-5454).

PETER CAMPUS—Photoprojection installations and photographs; through 10/3. Cooper, 155 Wooster St. (674-0766).

MARK DAGLEY—New paintings; through 10/3. Shafrazi, 163 Mercer St. (925-8732).

DEBORAH DEICHLER—Portraits and still-lifes in oil and pastel; through 10/17. Davidson, 415 W. Broadway (925-5300).

KENNETH DEWEY—A retrospective of multi-media works by this artist who was an early pioneer of "happenings"; 9/17-10/31. Franklin Furnace, 112 Franklin St. (925-4671).

LUCIAN FREUD—Eight etchings, including three nude figure studies, four portrait heads, and a thistle; through 10/10. Alexander, 59 Wooster St. (925-4338).

SHARON GOLD—Planar geometric paintings and drawings from 1981; 9/22-10/17. Rosenberg, 115 Wooster St. (431-4838).

KEN GREENLEAF—Large-scale steel sculptures; through 10/3. Davis, 568 Broadway (219-1444).

JAMES GROODY—Abstract illusionist paintings and sculptures; through 10/5. Jack, 138 Prince St. (966-4235).

BESSIE HARVEY—Wood sculptures that the artist says are "visions" from God; 9/17-10/17. Cavin-Morris, 100 Hudson St. (226-3768).

CHRISTIAN HAUB—Recent paintings; through 9/30. Plumb, 81 Greene St. (219-2007).

PETER HUTCHINSON—Land sculptures entitled "Earthworks" in his 12th one-man show at this gallery; through 10/3. Gibson, 568 Broadway (925-1192).

JON IMBER—Large-scale oil paintings of New York and Massachusetts landscapes; through 10/3. Munroe, 415 W. Broadway (226-0040).

ED KERNS—Recent paintings; 9/19-10/17. Esman, 70 Greene St. (219-3044).

KOMAR & MELAMID—New multi-panel works that synthesize sculpture, paintings, collage, and relief; through 10/10. Feldman, 31 Mercer St. (226-3232).

SHERRIE LEVINE—Works from 1984 to 1987, including photographs and paintings; through 10/10. Boone, 417 W. Broadway (431-1818).

JAY MILDER—Figurative expressionistic paintings from 1966, in a series entitled "Messiah on the IND and Other Biblical Tales"; through 10/17. Green, 152 Wooster St. (982-3993).

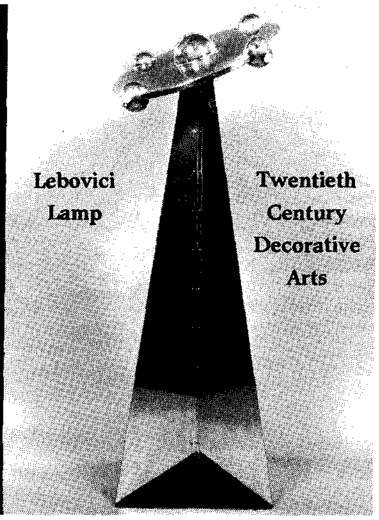
GREG O'HALLORAN—Multi-media paintings; through 10/7. Steinbaum, 132 Greene St. (431-4224).

ROBERT OSBORN—Drawings of Charlie Chaplin; through 10/3. Stark, 568 Broadway (925-4484).

BLINKY PALERMO—Works made between 1967-1977, including paintings on metal, paintings made with commercially-produced fabrics, wall objects, wall drawings, and paintings, by this artist who studied

GALLERIES, ART & ANTIQUES

ARTEDY



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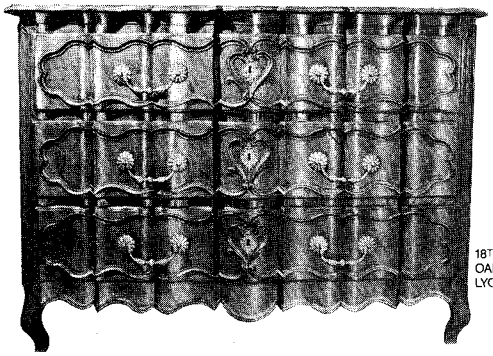

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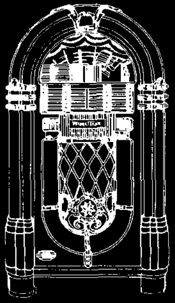

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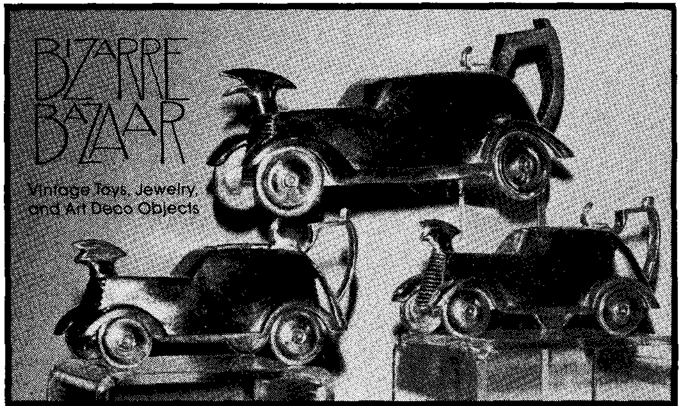

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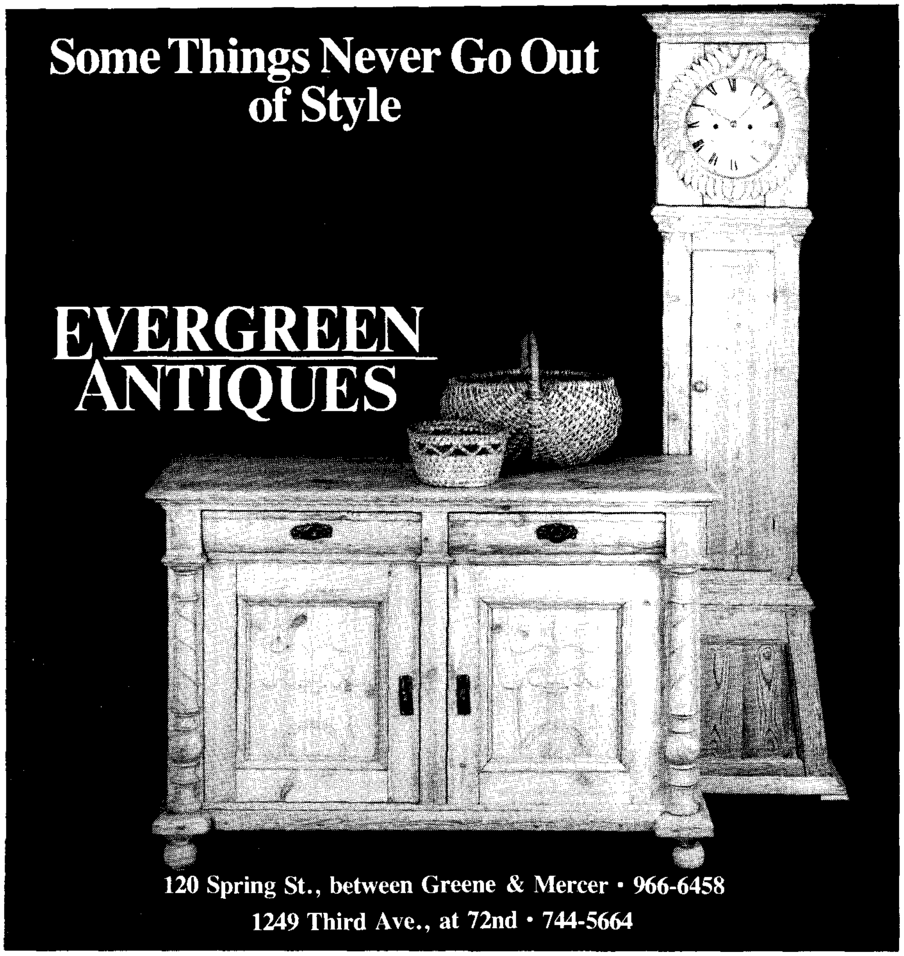
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JEFF PERRONE—Twelve recent abstract porcelain vessels with intricate patterns, by this artist who is also an art historian and critic; through 10/3. Cowles, 420 W. Broadway (925-3500).

HERMANN PITZ—An installation, including one object and five Cibachrome photographs of still-life arrangements; through 10/3. Burgin, 270 Lafayette St. (219-8379).

PETER PLAGENS—Recent abstract paintings in which single, sharp-edged shapes float precariously on a monochrome ground; through 10/7. Hoffman, 966-6676).

NANCY SHAVER—Recent assemblages; through 10/10. Marcus, 578 Broadway (226-3200).

HUGHIE-LEE SMITH—Oil paintings that combine realist and surreal imagery; 9/19–10/17. Kelly, 591 Broadway (226-1660).

JOE SMITH—A sculptural installation of objects; 9/17–10/10. Wolff, 560 Broadway (431-7833).

PAM STEELE—Mixed-metal wall constructions; through 9/26. Littlejohn-Smith, 133 Greene St. (420-6090).

JEAN-LUC VILMOUTH—An installation that utilizes a chair and a series of photographs taken through the rungs of the back of the chair; through 10/3. Toll, 146 Greene St. (431-1788).

ROBERT YARBER—New paintings; through 10/3. Sonnabend, 420 W. Broadway (966-6160).

AMY ZERNER—Collage paintings that combine fabric, layered veils, beading, and color xeroxes; 9/17–10/24. White Light, 12 White St. (334-0293).

Other

JOHN BREKKE—Recent glass vessels; through 10/11. Glass Workshop, 142 Mulberry St. (966-1808).

GINNIE GARDINER—Recent paintings; through 9/30. Robinson, 36 W. 15th St. (206-8010).

EDWARD SOREL—A retrospective of cartoons and caricatures; through 9/26. Cooper Union, Third Ave. at 7th St. (254-7474).

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th St. (988-2050). Paintings, drawings, and sculpture by Blake, De Stael, Giacometti, Klee, Leger, Picasso, Segui, others; through 10/10.

FOURCADE—36 E. 75th St. (535-3980). "In Memory of Xavier Fourcade," with works by Berlant, Chamberlain, De Kooning, De Maria, Mitchell, Morley, Rockburne, others; through 10/17.

HAIME—1000 Madison Ave. (772-7760). Watercolors and gouaches by Botero, Chia, Laraz, Oldenburg, Porter, Szafran; through 10/15.

HAMILTON—19 E. 71st St. (744-8976). New prints by Bailey, Clemente, Fischl, Hunt, Lewitt, Schnabel, Winters, others; through 10/31.

HIRSCHL & ADLER MODERN—851 Madison Ave. (744-6700). Prints by Amenoff, Auerbach, Freud, Held, Nauman, Paik, Reed, Stella, Zucker, others; through 10/3.

KNOEDLER—19 E. 70th St. (794-0550). Works on paper by David, Ferber, Graves, Goldberg, Gottlieb, Motherwell, Olitski, Smith, Stella; through 10/29.

MARBELLA—28 E. 72nd St. (288-7809). Paintings by Bierstadt, Bricher, Hallowell, Inness, Sloan, Wyant, and others; through 10/10.

SIMON/NEUMAN—42 E. 76th St. (744-8460). Works by Knoebel, Kounellis, Penck, Rainer, Senneby; through 10/15.

STONE—48 E. 86th St. (988-6870). Works by new artists reviewed by the gallery during the preceding season; through 10/1.

YORK—21 E. 65th St. (772-9155). Landscapes, still lifes, figurative compositions and abstract paintings by Dunning, Hartley, Heade, O'Keefe, Wiles, others; through 9/25.

57th Street Area

BLUM HELMAN—20 W. 57th St. (245-2888). Sculpture by Fisher, Kendrick, Lobe; through 10/3.

DEUTSCH—20 W. 57th St. (765-4722). Works on paper by Bluemner, Davis, Dove, Glackens, Gorky, Marin, Murch, others; through 9/26.

HEIDENBERG—50 W. 57th St. (586-3808). New paintings and sculpture by Chia, Chadwick, Paladino, Otterness; 9/16–10/17.

KENNEDY—40 W. 57th St. (541-9600). Early American prints; through 9/26.

LEVER-MEYERSON—16 W. 57th St. (977-9444). 20th-century American works on paper by Evergood, Glackens, Hartley, Nadelman, Marsh, others; through 10/3.

MIDTOWN—11 E. 57th St. (758-1900). Works by Cadmus, Freedman, Hallam, Mayhew, Prestopino, Simon, Thon; through 9/27.

ROSS—50 W. 57th St. (307-0400). Works by Agostini, Cherry, De Kooning, Glankoff, Lawrence, Sugarman, others; 9/22–10/28.

SOLOMON—724 Fifth Ave. (757-7777). "Early Concepts of the Last Decade," with works by Acconci, Baldessari, Hutchinson, Jenney, Nauman, Oppenheim, Tuttle, Wegman, others; through 9/26.

TATISTCHEFF—50 W. 57th St. (664-0907). Paintings and drawings by Barney, Beck, Clutz, Freeman, Ingle, Massad, others; through 9/30.

WASHBURN—41 E. 57th St. (753-0546). "In Scale and Time," with works by Bladen, Bolotowsky, Bluhm, Cote, Jensen; through 9/26.

ZABRISKIE—724 Fifth Ave. (307-7430). "Sculpture From Surrealism," with works by Arp, Bourgeois, Ernst, Ferber, Hare, Miro, Noguchi; 9/22–10/31.

East Village

BRIDGEWATER—208 E. 7th St. (505-9977). "Artists Journals," with works by Dugdale, Gosfield, Zak; through 10/11.

ON THE WALL—328 E. 11th St. (460-0963). Works by Gillette, Joffe, Kurtzman, Lindner, others; through 9/27.

SoHo and TriBeCa

ALEXANDER—59 Wooster St. (925-4338). A series of changing installations by Ahearn, Bosman, Haas, Jacquette, Nechvatal, Rifka, others; through 9/19.

ART IN GENERAL—79 Walker St. (219-0473), Wed.-Sat. 1–6. Works by Augustine, Cheng, Forrest, Harrison, Main, Smitt, others; 9/19–10/17.

ARTISTS SPACE—223 W. Broadway (226-3970). Paintings, drawings, photographs, and sculpture by artists who teach in the "Studio in a School" program; through 9/19.

BEITZEL—113 Greene St. (219-2863). Paintings and sculpture by Fink, Hatch, MacDonald, Stack; 9/18–10/17.

BRANDT—568 Broadway (431-1444). Works by Art & Language, Clegg & Guttman, Fischli & Weiss, Fortuyn/O'Brien, Gilbert & George, Information Fiction Publicité, Ginzel & Jones, Group Material, SITE, Stepanek-Maslin, Tim Rollins & K.O.S.; through 10/17.

CAVIN-MORRIS—100 Hudson St. (226-3768). "Redemption Songs," with works by self-taught black artists, including Jones, Pierce, Traylor, Yoakum, others; 9/17–10/17.

CONDESO/LAWLER—76 Greene St. (219-1283). Abstract paintings by Pinchbeck, Pugliese, Ruda; through 9/26.

COWLES ANNEX—580 Broadway (370-9700), Tue.-Fri. 12–6, Sat. 1–6, Sun. 12–5. Works by 47 artists who attended Stanford University; through 10/7.

CROWN POINT PRESS—568 Broadway (226-5476). Black-and-white etchings by Cage, Clemente, Diebenkorn, Fisher, Haacke, Ida, Wiley; through 9/26.

CUTLER—164 Mercer St. (219-1577). Sculpture by Amar, Kopf, McCaslin, Tanaka, Wurtz; through 10/10.

DIA ART FOUNDATION—77 Wooster St. (431-9232). Works selected by Klaus Kertess to benefit "Art Against Aids," by Beuys, Pollock, Smithson, others; 9/16–10/4.

ESMAN—70 Greene St. (219-3044). Suprematist works by Chasnick, Lissitzky, Malevich, Popova, Rodchenko; 9/19–10/17.

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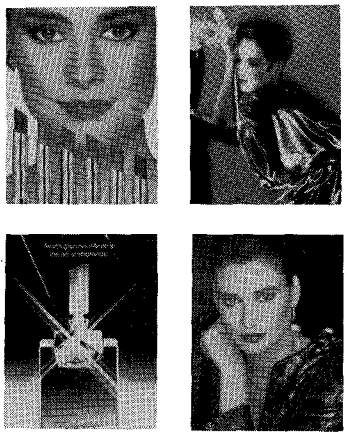

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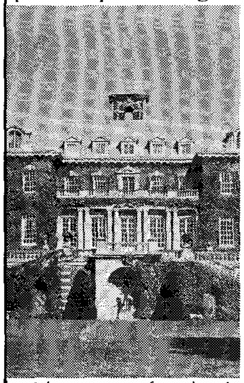

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ART

EXHIBITION SPACE AT 112 GREENE—112 Greene St. (966-3864). Works by four artists from Georgia, including Belville, Clifford, Herbert, Landesberg; through 10/3.

49TH PARALLEL—420 W. Broadway (925-8349). "Material Fictions," with works by Alexander, Belcher, Bolande, Goldstein, General Idea, Lum; through 9/26.

GERMANS VAN ECK—420 W. Broadway (219-0717). Assemblages by Armleder, Di Suvero, Kirili, Lipski, Rauschenberg, Segal, Stella, Woodrow; through 10/10.

GLADSTONE—99 Greene St. (431-3334). Works by Knoebel, Le Va, Nauman; through 10/10.

GRASS ROOTS—131 Spring St. (431-0144). "L'Esprit Haitien"—Haitian artifacts related to Voodoo ceremonial life, plus popular objects made from found objects; through 10/4.

HALLER—415 W. Broadway (219-2500). Works by Crossman, Dawson, Holderied, Kaufman, Levinson; through 10/7.

HANSON—415 W. Broadway (334-0041). Works by Brown, Chillida, Davis, Gilliam, Lere, Munoz, Saret, others; through 9/19.

LANG & O'HARA—568 Broadway (226-2121). Works by artists who showed at Documenta this year, including Artschwager, Boltanski, Cragg, Gormley, Kiefer, Kruger, Longo, Serra, others; through 10/10.

LORENCE-MUNK—568 Broadway (431-3555). Peter Blum print editions by Cucchi, General Idea, Marden, Turrell; 9/19–10/10.

M-13—72 Greene St. (925-3007). "Lust," with works by Bourgeois, Embry, Fetting, Grossman, Hockney, Neel, Oldenburg, Samaras, Slonem, Yarber, others; through 9/26.

SIEGELTUCH—568 Broadway (431-3550). "Black," with works by Bourgeois, Fasnacht, Freeland, Kline, Laufer, Muehlemann, Resnick, Stuart, others; 9/18–10/31.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by Montreuil, Shultis, Vahlsing, Wilkins; through 10/17.

TOTAH—152 Wooster St. (475-8330). Works by Chevalier, Farthing, Fetting, McKenna, Hadjipateras; through 9/26.

TWINING—568 Broadway (431-1830). Works by gallery artists, and paintings by Ducret; through 9/19.

WALLS—137 Greene St. (677-5000). "Beyond Reductive Tendencies," with works by DiDonna, Judd, Murray, Porter, Snyder, Wilmarth, Zeniuk; through 10/3.

Other

ALA—32 W. 20th St. (741-3344). Sculpture by Endo, Funakoshi, Hongo, Sakaguchi, Yabuuchi; through 10/3.

BMW—320 Park Ave. (319-0088). "The Artful Traveller," with works by Azaceta, Barnes, Barlett, Butterfield, Cady, D'Arcangelo, DiGiorgio, Gross, Hockney, others; through 10/31.

COLD SPRING HARBOR LABORATORY—Cold Spring Harbor, L.I. (516-367-8414). "Nothing But Steel," with works by Bills, Chirino, Ginnever, Rickey, Solbert, Youngerman, others; through 10/31.

56 BLEECKER—56 Bleecker St. (219-8836). "Great Expectations," with works by Gillmore, Marquez, Rule; through 10/10.

GOOD—39 Great Jones St. (420-9063). "Stimulation," with works by Barney, Dryer, Lucas, Negroponte, Row, others; through 10/10.

GREY ART GALLERY—33 Washington Place (998-6780). "Morality Tales: History Painting in the 1980's," with works by Applebroog, Coe, Fischl, Golub, Nerdrum, Tansey, Witkin, others; through 10/24.

I.B.M.—Madison Ave. at 56th St. (407-6100). "Postmodern Visions: Contemporary Architecture 1960–1985," with drawings, renderings, and models by Gehry, Graves, Isozaki, Johnson, Moore, Rossi, Sottsass, Stern, Venturi, others; through 11/7.

LEHMAN—Bedford Park Blvd. West, Bronx (960-8731). "Four Abstract Artists," with works by Bandy, Buchwald, Crile, Solomon; through 9/23.

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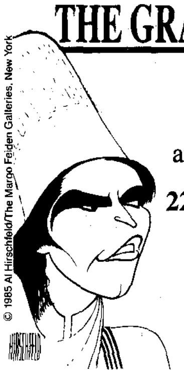

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dren's Art From The Studio in a School Association"; through 9/31.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island (718-448-2500). "O.I.A. Tenth Anniversary Outdoor Exhibition"; through 10/4.

PHOTOGRAPHY

ALICE AUSTEN—Fifty vintage photographs of turn-of-the-century New York scenes and people; through 10/31. Alice Austen House, 2 Hylam Blvd., Rosebank, Staten Island (718-816-4506).

CAPTAIN ALFRED G. BUCKHAM—Aerial photographs taken between 1915–1931; 9/16–10/17. Photofind, 138 Spring St. (334-0010).

JED DEVINE—102 Palladium prints of the Bethesda Terrace in Central Park; through 10/18. Wave Hill, 675 W. 252nd St., Bronx (549-3200).

SALLY GALL—Black-and-white landscape photographs in a square format, taken in and around her native Houston, and in Hawaii and Brazil; through 10/3. Lieberman & Saul, 155 Spring St. (431-0747).

RALPH GIBSON—Recent photographs; through 9/26. Castelli, 420 W. Broadway (431-5160)

JOHN GOSSAGE—"Stadt des Schwarz"—a series of large-scale black-and-white photographs; 9/17–10/10. Castelli Graphics, 4 E. 77th St. (288-3202).

GOTHAM—317 E. 46th St. (754-1223), Mon.–Fri. 11–7. Photographs by Arnold, Cantor, Day, Smith, Savulich, Thompson; through 10/2.

DAVID GRAHAM—A selection of color photographs from "American Beauty," published by Aperture; through 9/19. Miller, 138 Spring St. (226-1220).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Tropism: Photographs by Ralph Gibson"—a 30-year survey of Gibson's early work; through 10/25 . . . "Elliot Schwartz: Nocturne for Drums"—fragments of sculpture and machinery, stone and metal work, death masks and shrunken heads; through 11/15.

I.C.P./MIDTOWN—77 W. 45th St. (869-2155), Mon.–Fri. 11–6, Sat. 12–5. Free. "André Kertész: Diary of Light"; 9/18–11/7.

PAUL KLEIN/ANI RIVERA—Large-scale painted photographs/Expressionistic black-and-white photographs; through 10/2. Schreiber/Cutler, 171 Spring St. (925-1441).

JON MILI—Vintage photographs, some from the photographer's own personal collection, of Picasso, Casals, Ellington, Krupa, and other celebrities; through 10/30. Life, Room 28–58, Time & Life Building, 1271 Sixth Ave. (522-2300), by appointment only.

ACE/MACGILL—11 E. 57th St. (759-7999). Recent works by Victor Schrager that consist of several bright, monochromatic photographs adhered to large sheets of colored Formica. Photographs taken at 57th Street and Fifth Avenue, by Frank, Gilden, Lanzano, Pagnano, Winogrand, others; through 10/10.

ALLY MANN/MARK FELDSTEIN—Recent photographs taken with an 8 x 10 view camera, in a series entitled "Family Pictures"/Photographic triptychs of still life, interiors, serial imagery, and night scenes; through 10/12. Pfeifer, 568 Broadway (226-2251).

HOTOCOLLECT—740 West End Ave. (222-7381), Tue., Wed., Fri., Sat. 1–5. 19th-century photographs of Japan from the Henry Rosin Collection; through 9/30.

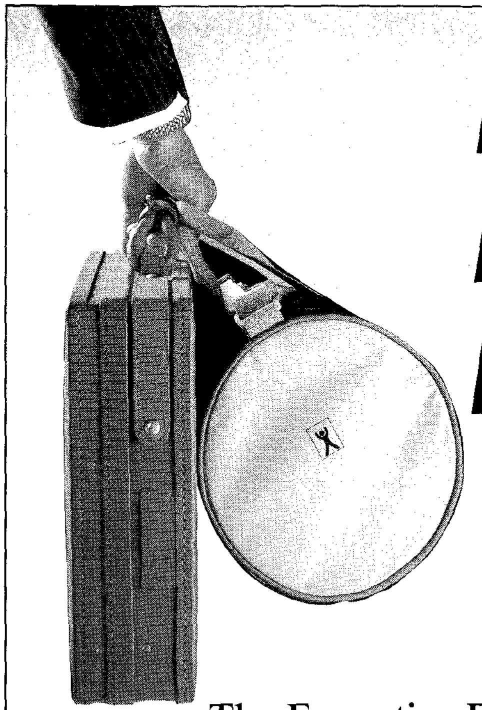
VID PLAKKE/TIM VALLENDER—A portfolio of photographs produced through the collaborative efforts of photographer Plakke, and Vallender, who is congenitally blind; 9/21–1/12. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

NA POTTER—Photographic collages laminated onto Masonite boxes; through 10/3. Erpf, 568 Broadway (925-6160).

LEN ROWELL—Sixty color photographs of the High Sierras, the White Mountains, the Canadian Rockies, Alaska, China, and Tibet; through 10/3. Nikon House, 620 Fifth Ave. (586-3907).

HN SCHLESINGER—Large black-and-white photographic works that incorporate images from film and real life; through 10/11. Neale, 320 Lafayette St. (431-5077).

RCIA SHEER—Landscape photographs from the past six years, all made with a pinhole camera. At the Arsenal, Fifth Ave. and 64th St., in Central Park, through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10/2; and at Puchong Gallery, 36a Third Ave. (982-1811), through 10/14.

MICHAEL STEIN—Black-and-white photographs of his neighbors in Brooklyn; through 10/6. Henry Street Settlement, 466 Grand St. (598-0400).

TWINING—568 Broadway (431-1830). Recent works by David Brush, and photographs by André Kertész entitled "Les Femmes"; 9/22–10/30.

VIAFORA—568 Broadway (925-4422). "Mary," with photographs by Ault, Bieber, Osinski, Reuter, Serrano, others; through 9/30.

LEE WEINER—Portraits by a Los Angeles-based photographer, who began his career in 1949 as a staff photographer for the *Los Angeles Times;* through 10/17. Witkin, 415 W. Broadway (925-5510).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 9/19 at 8: Jackson Mac Low's "Birds of New Zealand," Anne Tardos's "We Repair Butterflies," and works by Alison Knowles and Paul Zelavansky. $5.

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 9/21, 22 at 8: Sandra Bernhard in "Without You You I'm Nothing." $8.

FRANKLIN FURNACE—112 Franklin St. (925-4671). 9/18, 19 at 8:30: "Necropolis/Text," by Zone West. $8.

THE KITCHEN—512 W. 19th St. (255-5793). Through 9/20 at 8:30: John Jesurun's "Shatterhand Massacree." $10.

LA MAMA ETC.—74A E. 4th St. (475-7710). 9/17–20 at 8: Pepatian's "Saints on Wheels." $10.

P.S. 122—150 First Ave. (477-5288). 9/18–20 at 9: New performance works by Impala, Oscar McLennan, and Reno. $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3:50, seniors and students $1:50. (Free Tue. 5–8). Through 10/18: "Contemporary American and European Glass: The Saxe Collection." Through 10/18: "American Ceramics Now: The 27th Ceramic National Exhibition."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. In the Naturemax Theater: "Grand Canyon—The Hidden Secrets" and "Chronos." Call for times, $3.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Through 10/26: "Ladies in the Field: The Museum's Unsung Explorers." Through 12/13: "Architecture for Dinosaurs: The Building of the American Museum of Natural History."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 11/22: "Other/Selves: Paintings by Margo Machida." Through 1/88: "The Second Emerging Expression Biennial: The Artist and the Computer." 9/17–5/88: "Beginnings: Selections from the Permanent Collection."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1:50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Reinstallation of Egyptian Galleries. . . "58 Sculptures by Rodin." . . .Through 9/21: "Recent Print Acquisitions." Through 10/2: "Andrew Topolski: A Sound Measure/Beam Rider Epilogue." Through 10/26: "European Ceramics from the Reverend Alfred Duane Pell Collection." 9/23–11/8: "Hiroshige and Hokusai." 9/16–11/30: "Hiroshige's One Hundred Famous Views of Edo." Through 1/88: "Norman Norell: American Fashion at Mid-Century." Through 1/88: "Architectural Elements of the Pacific Islands." Through 12/88: "The Hillman Foundation Collection of Modern French Painting."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. 9/18–1/88: "Perspectives: Angles on African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 9/20: "Robert Adam and Kedleston: The Making of a Neo-Classical Masterpiece." Through 10/11: "Art Nouveau Bing: Paris Style 1900." Through 10/18: "Safe and Secure: Keys and Locks." Through 11/8: "Underground Images: School of Visual Arts Subway Posters, 1947–1987."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2:50, students and seniors $1; free Mon.–Fri. 10 a.m.–noon. Through 10/2: "After the Revolution: Everyday Life in America, 1780–1800." Through 11/20: "Tavern Revels."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6: $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4, students and seniors $2; free Tue. 5–7:45. Through 10/25: "Emerging Artists 1978–1986: Selections from the Exxon Series." Through 11/1: "Jan Dibbets."

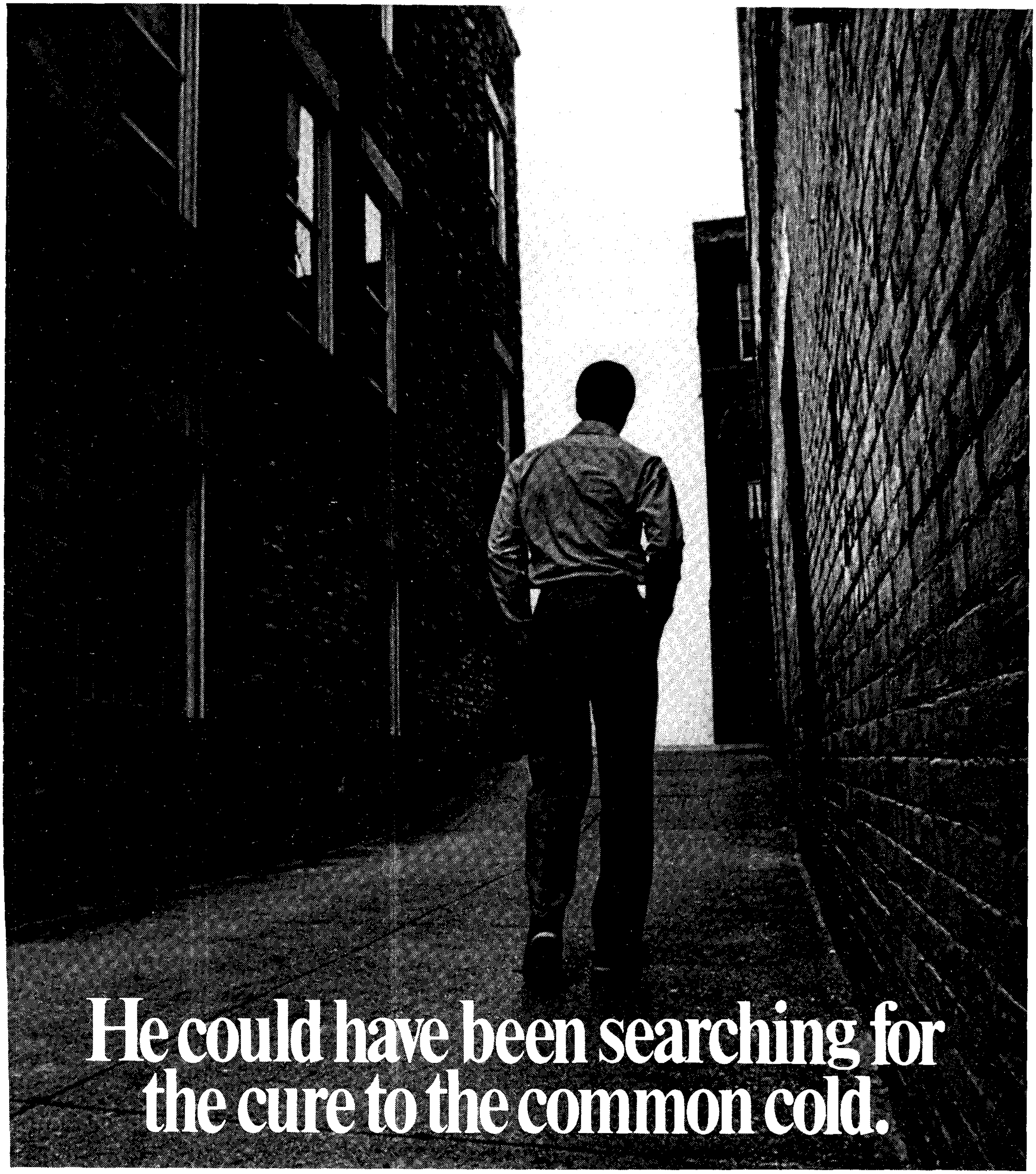
HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.–5:30, Thu. 10 a.m.–9, Sun. noon–5:30. $2, children $1. Through 9/20: "Summer Sculpture: Ezio Martinelli (1913-1980)." Through 9/27: "Puzzles Old and New: Head Crackers, Patience Provers and Other Tactile Teasers." Through 10/18: "The Graphic Art of Harold Faye." 9/12–11/8: "Wheels at Work."

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at Twelfth Ave. (245-0072). Wed.–Sun. 10 a.m.–5; last admission at 4. $4.75, children $2.50, seniors $4. Twentieth-century technology, highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane; Vietnam helicopters.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 12/1: "Women of Valor: The Story of Hadassah, 1912–1987." Through 1/88: "The Dreyfus Affair: Art, Truth, and Justice."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $4:50; children and seniors $2.25. "Greek and Roman Treasury" . . . "Roman Portraits and Reliefs From the First Century B.C." . . . "Through the Third Century A.D." . . . New Galleries for Ancient Near Eastern Art . . ."Renaissance Revival Sitting Room, Meriden, Conn. (1868–70)." . . . "The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor." "Selections From the Collection of Mr. and Mrs. Henry Pearlman" . . . Gothic Revival Library. . .Lila Acheson Wallace Wing . . . "The Arts of Japan." . . . "The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts." . . . "Houses for the Hereafter, Funery Temples from Guerrero, Mexico." Through 10/31: "Edward Weston: A Centennia Retrospective." Through 11/1: "The Iris and B. Gerald Cantor Roof Garden." 9/22–12/13: "Zurbarán." 9/18–1/87: "Images of the Mind: Selections from th Elliott Family's Collections of Chinese Calligraph and Painting." Through 1/88: "Ancient Art in Miniature: Near Eastern Seals from the Collection of Marti and Sarah Cherkasky." Through 1/88: "Triumphs o American Silvermaking: Tiffany & Co. 1860–1900." **The Cloisters,** Fort Tryon Park (923-3700). Tue. Sun. 9:30 a.m.–5:15. Closed through 9/22. Mediev collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggeste donation $3. "Major Manuscript of Mozart's Numbered Symphonies." Through 9/27: "Views of Florence and Tuscany by Giuseppe Zocchi (1711–1767). Through 10/25: "English Bookbindings."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MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tue. noon–8, Wed.–Sat. noon–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily. Through 9/24: "Rod Serling: Dimensions of Imagination." Through 9/26: "Elvis Presly: The Television Work."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tue.–Sun. noon–6. $3.; children and seniors $1.75. "In Perspective": permanent exhibition on the history and development of holography . . . Through 10/16: "The Holographic Instant: Pulsed Laser Holograms."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3:50; seniors $2. Through 9/22: "Contemporary American Prints." Through 9/29: "William Rau and the Railroad." Through 10/13: "Projects: Tom Otterness." Through 11/8: "Surrealist Prints from the Museum of Modern Art." 9/18–11/8: "Projects: Louise Lawler." Through 11/29 "Henri Cartier-Bresson: The Early Work."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.–Sat. 10 a.m.–5; Sun. 1–5, $2; seniors and students $1. "Art and Artifacts From North and South America, Ancient to Modern." 9/18–11/8: "Shawnee Home Life: The Paintings of Earnest Spybuck." Through Dec.: "I Need No Blanket: Hide Robes from the Great Plains." Through 12/21: "Gift of Double Woman: Quillwork of the Lakota."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. "Rooms From the Home of John D. Rockefeller Sr." Through 10/18: "Summer Silhouettes: Washable Fashion in the Nineteenth Century." Through 10/25: "Summer Diversions: New York Places and Pleasures."

NASSAU COUNTY MUSEUM OF FINE ART—Northern Boulevard, Roslyn (516-484-9337). Tue.–Fri. 10 a.m.–4:30., Sat.–Sun. 1–5. Free. "Outdoor Sculpture Installation."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 9/20: "Sketched en Plein Air: The National Academy and the Painter-Etcher Movement."

NEWARK MUSEUM—49 Washington St., Newark, N.J. (201-596-6550). Tue.–Sun. noon–5. Free. Museum reopens 9/22 with "Realism and Abstraction: 20th-Century American Art in the Newark Museum."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. noon–10, Sat. noon–8. Closed Mon.–Tue. Suggested admission $2:50, $1:50 seniors and children. Through 11/8: "Bruce Nauman Drawings: 1965-1986." Through 11/8: "Betty Goodwin: New Work." Through 11/8: "The Navigator's Encyclopedia."

NEW YORK AQUARIUM—Boardwalk and W. 8th St., Brooklyn (718-266-8711). Daily 10 a.m.–4:45; Sat. and Sun. till 5:45. $3.75; children $1.50. Demonstrations and feeding sessions of the dolphins, whales, penquins; also electric eel demonstrations.

NEW YORK HALL OF SCIENCE—47-01 111th St., Corona (718-699-0005), Wed.–Sun. 10 a.m.–5. $2, children $1; Wed. free. "Seeing the Light": 83 exhibits on color, light, and perception . . . "Feedback: The World of Self-Sensing Machines" . . ."Realm of the Atom."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." "Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry." Through 9/20: "Strong on Music: The New York Music Scene, 1836–1850." Through 11/15: "The Wagstaff Collection of American Silver." 9/17–1/88: "Government by Choice: Inventing the United States Constitution."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.–6; some collections to 9. Through 9/19: "Are We to Be a Nation? The Making of the Federal Constitution." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). Through 10/17: "Max Waldman: Photographer." **Schromburg Center,** 515 Lenox Ave. at 135th St. (862-4000). Through 3/88: "Marcus Garvey: The Centennial Exhibition."

NICHOLAS ROERICH MUSEUM—319 West 107th St. (864-7752). Tue.–Sun. 2–5. Free. Permanent exhibit of Nicholas Roerich.

PARRISH ART MUSEUM—25 Job's Lane, Southampton (516-283-2118). Mon., Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2. Through 9/20: "Marin in Oil."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 9/27: "Aaron Garret." Through 9/27: "New New York: Architectural Models From the Last Decade."

ABIGAIL ADAMS SMITH MUSEUM—421 East 61st St. (838-6878). Mon.–Fri. 10 a.m.–4. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790-1830).

SOUTH STREET SEAPORT MUSEUM—213 Water St. and 12 Fulton St. (669-9424). Daily 10 a.m.–6. $4, seniors $3, children $2. "The Great Liner: Transatlantic Passage Between the Wars." Through 10/25: "Hudson River Images: Past and Present."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. 9/27–1/4/88: "Spilled Nightmares, Revelations and Reflections, Emilio Cruz's paintings"; "Bill Hudson: Paintings 1978–1987"; "From the Studio: Artists in Residence 1986–1987, Michael Kelly Williams and Collins Chace."

VANDERBILT MUSEUM—180 Little Neck Road, Centerport, New York (516-261-5656). Tue.–Sat. 10 a.m.–4, Sun. 12–5. $4; $3 seniors. Historic house tours and planetarium.

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. Through 9/27: "Perceiving the Garden: Robert Irwin at Wave Hill."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . "Calder's Circus." Through 10/4: "Cindy Sherman's Photography." Through 10/18: "Red Grooms." Through 11/8: "Craig Kauffman: Wall Reliefs from the Late 1960's." **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Through 9/24: "The Social Graces: 1905–1944." **Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). "American Mastery: Eight Artists in the Permanent Collection of the Whitney." Through 11/4: "Contemporary Diptychs: Divided Visions."

AUCTIONS

BARCLAY-STUART & CO.—100 United Nations Plaza (486-1488). 10/1 at 10 a.m.: "Magnificent Gems." On view through Sept. by appt. only.

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 9/16, 17 at 10 a.m. and 2: "Jewels from the Rajneesh." **Christie's East**—219 E. 67th St. (606-0400). 9/16 at 10 a.m.: "Oriental Ceramics and Works of Art including Furniture." On view 9/12–15. 9/22 at 10 a.m.: "English and Continenta Furniture, Decorations, and Rugs." On view 9/18–21. 9/22 at 6: "Louis Icarts: Prints, Paintings and Books." On view 9/18–21.

DOYLE—175 East 87th St. (427-2730). 9/16 at 10 a.m. "Belle Epoque Including 19th-Century Furniture Paintings, and Decorations, Art Nouveau and Ar Deco."

GREENWICH—110 E. 13th St. (533-5550). 9/19, 20 a 11 a.m.: "Not Just Puppets." On view 9/17–18.

PHILLIPS—406 E. 79th St. (570-4830). 9/19 at 10:30 "English and Continental Furniture, Decorative Art Paintings, and Carpets." On view 9/15–18. 9/23 a 11: "American, European, and Contemporary Prints. On view 9/17–22.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 9/1 at 10:15 a.m. and 2: "Arcade Auction: Rugs and Ca pets." 9/19 at 2: "19th-Century Works of Art, Dec rations, and Furniture." On view 9/12–18. 9/22 10:15 a.m. and 2: "Arcade Auction: American Pain ings." On view 9/17–21.

SWAN—104 E. 25th St. (254-4710). 9/17 at 10:30 a.m "Illustrated and Private Press Books; Children Books."

MUSIC AND DANCE

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Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

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HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, September 16

FRANK SINATRA, in concert. Carnegie Hall at 8. $25–$50, if available. Also, Tue., 9/15.

GRATEFUL DEAD—Madison Square Garden at 7:30. $17.50, $18.50. Also Tue., 9/15.

MUSIC BY YARDENA ALOTIN—Works of the Israeli composer, performed by flutist Toshiko Kohno, soprano Carol Rosenblith, pianist Gabriel Chodos, violinist Eric Rosenblith, cellist Michael Rudiakov. Merkin Concert Hall at 8. $12.

WINNERS' CIRCLE—Abraham and Phyllis Katz Young Musicians Competition of the Five Towns Music and Art Foundation of Woodmere, L.I. presents 1986 and 1987 winners in recital: Pianists Yimin Cai and Wen-Yi Lo; cellist Dmitry Yablonsky, violinist Vesna Stankovic. Works by Haydn, Mendelssohn/Rachmaninoff, Debussy, Granados, Tchaikovsky, Chopin, Prokofiev, Bach, Saint-Saens. Weill Recital Hall at Carnegie Hall at 7:30. $5.

JUILLIARD STUDENT CONCERT—Gina Bachauer International Piano Scholarship winners: Gustavo Romero, Dan-Wen Wei, Jeannie Yu. Paul Hall, Juilliard School, 144 W. 66th St., at 9. Free, but tickets required (874-7515).

ABSOLUTE MUSIC GROUP—Wind and percussion ensemble, playing new music by Steve Elson, Mark Helias, Scott Johnson, A. Leroy, Bill Obrecht, Lenny Pickett, Peter Zummo. La Mama Annex, 74A E. 4th St. (475-7710), at 7:30. $8. (Also 9/14, 15.)

ANNETTE CELINE, soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

EVAN LURIE, with a small acoustic tango group. Continental Insurance Atrium, 180 Maiden Lane at Front St., at 12:15. Free.

Thursday, September 17

NEW YORK PHILHARMONIC, Colin Davis conductor; mezzo-soprano Anne Sofie Von Otter, tenor Thomas Moser, bass Paul Plishka, bass-baritone Terry Cook. Berlioz's *The Damnation of Faust.* Avery Fisher Hall at 8. $7.50–$35.

KURT WEILL FESTIVAL—Opening concert in a six-program event: St. Luke's Chamber Ensemble, David Atherton conductor; soprano Faith Esham, baritone William Parker, pianist William Huckaby. Music by Weill: *Bastille Music* (U.S. premiere); *Four Walt Whitman Songs*; *Marie galante* (concert version, U.S. premiere); String Quartet No. 1. Merkin Concert Hall at 8. $15.

FRANK SINATRA IN CONCERT—See 9/16.

LARRY CARLTON/THE YELLOWJACKETS—Beacon Theater, Broadway and 74th St. (496-7070), at 8. $18.50.

LEONARDO M. GALA, pianist. Three of his own works, and music by Villa-Lobos, Ginastera, Chavez, Amengual, other Latin American composers. Symphony Space at 8. $5.

TIBETAN SINGING BOWL ENSEMBLE, Raphael Mostel composer-director. "New Music for Old Instruments." Asia Society, 70th St. and Park Ave. (517-2742), at 8. $25.

AMERICAN LANDMARK FESTIVALS CONSTITUTIONAL CONCERT—Bass Jerome Hines, pianist Zaidee Parkinson, U.S. Coast Guard Band. Operatic arias and patriotic songs from the Revolutionary period. Joe Franklin, host. Federal Hall National Memorial, 26 Wall St., at noon. Free.

ALLIANCE OF AMERICAN SONG: CONSTITUION SPECIAL—Soprano Cheryl Bensman, mezzo-soprano Mary Ann Hart, tenors Michael Brown and Constantine Cassolas, baritone William Sharp, and pianist-harpsichordist Elizabeth Wright. Solo and ensemble works relating to the period, by Handel, Hewitt, Holden, Griffes, Gershwin, others. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

ANDREW BOLOTOWSKY, flutist/**ROBERT SHAUGHNESSY,** guitarist. Music by Schubert, Beethoven, Debussy, Shaughnessy, Mozart, Joplin, others. "Think Thursday Concerts" at the Green, JASA Hexter Building, 40 W. 68th St., at 1. Free.

NINTH STREET STOMPERS—Nine-piece Dixieland group, with WNEW's Al "Jazzbeaux" Collins. Battery Park Esplanade, entrance on Liberty St., at "Upper Room Sculpture," at 12:15. Free. Rain date, Fri.

MANHATTAN OPERA ASSOCIATION—Lincoln Center Library at 4. Free.

SATURDAY BRASS QUINTET—Classical music. South Street Seaport, Pier 17, at noon. Free.

BARGEMUSIC—Violist Paul Coletti, cellist Hamilton Cheifetz, violinist Ani Kavafian, guitarist David Starobin. Paganini's *Sonata Concertata* in A and *Terzetto Concertante* in D; Beethoven's String Trio in G. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, September 18

NEW YORK PHILHARMONIC—See 9/17. Today at 2.

FRANK SINATRA IN CONCERT—See 9/16.

FRANKIE VALLI AND THE FOUR SEASONS/THE FOUR TOPS—Radio City Music Hall at 8. $22.50, $25.

THE HI-TOPS (formerly the Bourbon Street Jass Band)—Music by Armstrong, Morton, Ellington, and originals. Weill Recital Hall at Carnegie Hall at 8. $7.50, $9.

GRATEFUL DEAD—See 9/16.

THE JAY HOGGARD QUARTET, featuring Benny Green, Victor Lewis, Anthony Cox. Greenwich House, 27 Barrow St. (645-2387), at 8 and 10. $10.

JUILLIARD SYMPHONY, Sixten Ehrling conductor. Beethoven's Symphony No. 4; Sibelius's Symphony No. 2. Juilliard Theater, 155 W. 65th St., at 8. Free; tickets required (874-7515).

THE ST. GEORGE SINGERS—Music honoring the Constitution Bicentennial, from that period and others, by Mozart, Billings, Selby, Rorem, others. St. George's Church, 209 E. 16th St. (533-2168), at 8. Offering.

ARTHUR SIEGEL/JUDY NIEMACK—Songs by George and Ira Gershwin. St. Peter's Church. Lexington Ave. and 54th St. (935-2200), at 8. $8.

SHAUNA HOLIMAN, soprano/**ALLISON VOTH,** pianist. Lincoln Center Library at 4. Free.

BRYAN CARROTT ENSEMBLE—The pianist-vibraphonist, with his Afro-American-influenced jazz group. 55 Water St. at Coenties Slip, Plaza South, at 12:15. Free.

CLASSICAL MUSIC—South Street Seaport Museum, Pier 17, at noon. Free.

MAKING WAVES—Performing arts aboard the Staten Island Ferry. Tonight: Robin Connell & Focal Point, fusion jazz/Joy Kellman & Dancers, in a site-specific piece/Staten Island Barbershop Chorus. On the ferries from Manhattan at 5:45 and 6:45; from S.I., at 6:15 and 7:30. Free with fare.

AMY WHITMAN AND FRIENDS—Poetry and music. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

JEFFREY SIEGEL, pianist, with one of his Keyboard Conversations; music by Gershwin. Veterans Memorial Hall, Snug Harbor, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. $10.

THE RENTONES—Irish, English, French, bluegrass, and original music, on violin, mandolin, bodhran, guitar, and penny whistle. The Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, only Fri. after 8 p.m.), at 9. $4.

Saturday, September 19

NEW YORK PHILHARMONIC—See 9/17.

FRANK SINATRA—See 9/16. Final evening.

FRANKIE VALLI/FOUR SEASONS/FOUR TOPS—See 9/18.

CATHEDRAL BACH FESTIVAL—Soprano Lucy Shelton, oboist Humbert Lucarelli, pianist Caroline Stoessinger, conductor-violinist Yuval Waldman with the Bach Festival Ensemble. Concerto for Violin and Oboe; Piano Concerto in d; Violin Concerto in E; "Wedding" Cantata. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (316-7540), at 7:30. Free.

GRATEFUL DEAD—See 9/16.

GLORIA CHAMBER ORCHESTRA, David W. Yun conductor; pianist Hye Won Chung. Tchaikovsky's *Serenade*, Op. 48; Copland's *Quiet City*; Mozart's Piano Concerto No. 17. Merkin Concert Hall at 8:30. $10.

CARMELA BUCCERI ALTAMURA, soprano, with pianist Miguel Pinto. "Bel Canto and Its Development": music by Bellini, Mozart, Donizetti, Paisiello, others. Weill Recital Hall at Carnegie Hall at 8:30. $15.

PENNY LUEDTKE, soprano; conductor Philip Nuzzo, with an orchestra. Music and arias by Mozart, Handel, Bach. Alice Tully Hall at 8. $15.

JAY HOGGARD QUARTET—See 9/18.

VIRGINIA LUQUE, guitarist. Works by Bach, Sor, Tarrega, others. Also readings from plays by Eli Alvarado, by the author and others, in Spanish. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2. Free.

LAUREL ANN MAURER, flutist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission, includes tour.

ELIZABETH LAUER, pianist-composer. Works by Lauer, Bach, Ravel, Corey Field, Chopin. Lincoln Center Library at 2:30. Free.

MARK KIRKOSTAS QUINTET—Near Eastern "new-age" music. New York Open Center, 83 Spring St. (219-2527), at 8 and 10. $9.

JOHN WHELAN/BOB MILLS—Music for button accordion, with cittern. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9 and 10:30. $5.

MAKING WAVES—Performances aboard the S.I. Ferry. Today: Vox Nova Quintet/Peggy Spina Tap Company/Nancy and Company. Ferries from Manhattan at 2 and 3; from S.I. at 2:30 and 3:30. Free with fare.

SEUFFERT BAND, George F. Seuffert conductor. Queens Farm Museum, Little Neck Pkwy., Floral Park, at 3. Free.

Sunday, September 20

RICHARD GOODE, pianist. First in a series of recitals to include all of Beethoven's piano sonatas. Today: No. 1, No. 4, No. 17, "Tempest," and No. 28. 92nd Street Y at 3. $12.50.

KURT WEILL FESTIVAL PROGRAMS—At 8: Soprano Beverly Hoch, pianist John van Buskirk, Musica Sacra Chorus, conductor Richard Westenburg, the Boys Choir of Harlem. Weill's *Recordare,* Op. 11; choruses and arias from *The Eternal Road; Songs for the New Palestine; Ophra's Lieder* (world premiere); *Kiddush;* also *Synagogue Songs,* by Cantor Albert Weill. Merkin Concert Hall; $15. Note: At 11 a.m., also at Merkin, a free symposium: "Weill's *Eternal Road* and Jewish Pageants." Guest speakers Kim Kowalke, David Drew, Alexander Ringer, Atay Citron, Jack Gottlieb.

KRISHNA BHATT/SWAPAN CHAUDHURI—Music of North India. Uris Auditorium, Metropolitan Museum, Fifth Ave. and 81st St. (206-1050), at 2:30. $10.

GRATEFUL DEAD—See 9/16.

VOX NOVA QUINTET, woodwind ensemble/**BRENDA PRESSLEY,** singer, and others, all of whom will appear in future concerts in the series. Metropolitan Duane United Methodist Church, Seventh Ave. and 13th St., at 3. Free.

BORAH BERGMAN, pianist. St. Peter's Church, Lexington Ave. and 54th St., at 7. $5.

MAKING WAVES—Aboard the Staten Island Ferry. Today: Dance Brazil/Linda Diamond and Company. Ferries leaving Manhattan at 2 and 3, from S.I. at 2:30 and 3:30. Free with fare.

AEOLIAN CHAMBER PLAYERS, with violist Eugene Becker. Lehman Center for the Performing Arts, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8715), at 3. Free.

CON BRIO ENSEMBLE—Music for violin, clarinet, and piano, by Mozart, Ryden, Debussy, Ravel, Khachaturian. Queens Botanical Garden, 43-50 Main St., Flushing, at 2. Free.

GREGG BENDIAN PROJECT—Ensemble of woodwinds, cello, bass, percussion, playing Bendian's "combination of notated music and structured improvisation." Wave Hill grounds, 252nd St. and Independence Ave., Bronx (549-3200), at 4. $8.

BARGEMUSIC—See 9/17. Today at 4.

GINA LEFFERTS, pianist. Music by Beethoven, played on a restored 1864 Steinway. Lefferts Homestead, Empire Blvd. and Flatbush Ave. in Prospect Park, Brooklyn (718-965-6505), at 3. $7, includes reception.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Music Grove, Glendale, Queens, at 3. Free.

Monday, September 21

ROGER PRESS, pianist (N.Y. debut recital). Music of Franck, Rachmaninoff, Chopin, Prokofiev. Merkin Concert Hall at 8. $10.

LA STRAVAGANZA, 11-member Baroque ensemble. Music by Bach and Handel. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

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International American Music 1987 Competition for Vocalists. Weill Recital Hall at Carnegie Hall, from 10 a.m. Free.

BILL THOMAS, pianist. Citicorp Market, Lexington Ave. and 53rd St., at 1. Free.

Tuesday, September 22

JEFFREY SIEGEL, pianist. "Keyboard Conversations—Rhapsody": Music by Liszt, Brahms, Gershwin. 92nd Street Y at 8. $10.

NEW YORK PHILHARMONIC—See 9/17.

GROUP FOR CONTEMPORARY MUSIC—Celebrating the 50th anniversary of the American Composers Alliance. Music by award winners Michelle Ekizian, Louis Karchin. Merkin Concert Hall at 8. $8.

MARY BLACK, Irish folksinger. Town Hall at 8. $15, $17.50.

NEW MUSIC FROM JAPAN—Pianists Yano Akiko, Togashi Haruo. The Kitchen, 512 W. 19th (255-5793), at 8:30. $8.

FREDERICK WELDY, pianist. Music of Scarlatti, Rachmaninoff, Liszt. Trinity Church, Broadway at Wall St., at 12:45. Free.

VOCALISTS COMPETITION SEMI-FINALS—See 9/21.

FOR LOVE OF MUSIC, chamber-music group; Bob Sherman, host. WQXR Auditorium, 229 W. 43rd St., 9th floor, at noon. Free.

CHRIS COCHRANE/FRED FRITH—Kraine Club Gallery, 85 E. 4th St. (982-7118), at 9. $6.

GARY HAMMOND, pianist. Citicorp Center Market, Lexington Ave. and 54th St., at 1. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—September 21–April 16, 1988. Tickets, $16–$95. Opening gala performance, 9/21 at 7: Verdi's *Otello*, Levine conducting; Te Kanawa, Kraft, Domingo, Silvano Carroli, Sotin, Glassman. 9/22 at 8: Massenet's *Manon,* Rosenthal conducting; Malfitano, V. Cole, Laciura, Gino Quilico (debut), Richard Van Allan (debut). 9/23 at 8: Strauss's *Ariadne auf Naxos,* Levine conducting; Norman, Battle, Troyanos, Paul Frey (debut), Merritt, Upshaw, Gweneth Bean (debut), Steven Cole (debut), Laciura, Glassman, Prey. 9/24 at 8:30: Donizetti's *L'Elisir d'Amore,* Ralf Weikert conducting (debut); Sona Ghazarian (debut), Upshaw, Bergonzi, Schexnayder, Fissore. 9/25 at 8: *Otello;* same as 9/21. 9/26 at 2: *Manon;* same as 9/22. 9/26 at 8: *Ariadne auf Naxos;* same as 9/23. 9/28 at 8: *L'Elisir d'Amore;* same as 9/24. 9/29 at 8: *Otello;* same as 9/21, except the singer as Iago is to be announced.

New York City Opera

NEW YORK STATE THEATER—Through 11/15. Tickets, $5–$42. **Note:** All foreign-language operas are performed with supertitles. 9/15 at 8: *Puccini's Tosca,* Siciliani conducting; Roark-Strummer, Absalom, Patrick. 9/16 at 8: Mozart's *Le Nozze di Figaro,* Bergeson conducting; Davis, Dobish, Bunnell, Wexler, Parcher, McKee. 9/17, no performance. 9/18 at 8: Puccini's *Turandot,* Boncompagni conducting; Kelm, Spacagna, West, Doss, Parcher, Siena, Green. 9/19 at 2: Puccini's *La Rondine,* Siciliani conducting; Munro, Peterson, Garrison, Eisler, Wexler. 9/19 at 8: Verdi's *La Traviata,* Morgan conducting; Rolandi, Beudert, Burchinal. 9/20 at 1: Puccini's *La Boheme,* Bergeson conducting; Ginsberg, Woods, Leech, Shaw, Wexler, Baerg. 9/20 at 7: Argento's *Casanova* (in English), Bergeson conducting; Munro, Walker, Marsee, Castle, Nolen, Dale Smith (debut), Willson. 9/22 at 8: Puccini's *Madama Butterfly,* Pallo conducting; Holleque, Rose, Grayson, Wangerin, Green. 9/23: no performance.

Other

AMATO OPERA—Opening of 40th-anniversary season: Gomes's *Salvator Rosa*. 319 Bowery (228-8200). 9/18, 19, 25, 26 at 7:30; 9/20, 27 at 2:30. $12.

LA CALISTO, by Francesco Cavalli. Opera at the Academy production, directed by David Alden, conducted by Paul Echols, designed by Donald Eastman. This is the New York premiere of Jennifer Williams Brown's musical edition. 419 Lafayette St. (677-8960). 9/22, 24, 25, 29, 10/1, 3 at 8. $25.

MADAMA BUTTERFLY, by Puccini. The Opera Stage, professional workshop of the Brooklyn Lyric Opera, directed by Norman Myrvik. Holy Name Auditorium, Amsterdam Ave. and 96th St. (718-837-1176). 9/17, 19 at 7:30; 9/27 at 3. $5.

DIE FLEDERMAUS, by Strauss. Opera CoOperative production, in English, with piano; the story has been moved to modern-day New York. Richard Nechamkin conducting; direction by Cynthia Edwards. Little Theater of the Greek Church of the Annunciation, 302 W. 91st St. (718-875-4556). 9/18 at 8. $7.

LAMPAS OPERATIC VIGNETTES EXTRAORDINAIRE—Highlights from Verdi's *Otello.* Christ and St. Stephen's Church, 120 W. 69th St. (787-3362). 9/22, 29, 10/6 at 7:45. $7.

LA CORTE DE FARAON, a Spanish zarzuela that retells the biblical story of Joseph and Potiphar's wife. Repertorio Espanol, 138 E. 27th St. (889-2850). 9/25, 26 at 8; 9/27 at 3. $16.

DANCE

Trisha Brown Dance Company

CITY CENTER THEATER—9/14–20. Tickets, $15–$35. **Program A:** *Lateral Pass, Opal Loop, Newark* (U.S. premiere), and, interspersed throughout the evening, *Passages From 'Carmen,'* as choreographed by Brown for Lina Wertmuller's stage production of the opera (U.S. premiere): 9/14 at 8 (gala premiere; tickets: 580-5511), 9/16, 18 at 8; 9/20 at 3. **Program B:** *Group Primary Accumulation, Glacial Decoy, Set and Reset;* also *Passages From 'Carmen'* (see above): 9/15, 17, 19 at 8.

Other

EKATHRINA SOBECHANSKAYA AND HER ORIGINAL TROCKADERO GLOXINIA BALLET COMPANY—Program includes *Les Bijou,* inspired by imperial jeweler Karl Faberge; *Roses and Butterflies, An Olde Russian Fairytale,* other works in the repertory of this "most controversial ballet company on pointe today." La Mama Annex, 74A E. 4th St. (475-7710). 9/17–20 at 7:30. $12.

KEI TAKEI'S MOVING EARTH—A six-hour marathon retrospective of her continuing opus *Light*. P.S. 1, 46-01 21st St., Long Island City, Queens (718-784-2084). 9/19, 20 at 2. $10.

PERIDANCE ENSEMBLE—9/16 at 7:30: *Autumn; Saudades*, by Graciela Kozak, music by Nana Vasconcelos (world premiere); *Valses Poeticos,* by Igal Perry, music by Granados (world premiere); *Beneath the Yellowing Tree,* by Miguel Valdez-Mor, music by Gerald Finzi (world premiere); *The Last Curtain*, by Perry, music by Berio (American premiere). 9/17 at 7:30: gala award evening honoring Estelle Sommers; *Autumn, Valses Poeticos, Saudades, Beneath the Yellowing Tree, Bolero.* 9/18 at 8: *Magnificat, Valses Poeticos, Beneath the Yellowing Tree, The Last Curtain.* 9/19 at 8: *Magnificat, Saudades, Beneath the Yellowing Tree, The Last Curtain.* 9/20 at 3: *Autumn, Valses Poeticos, Beneath the Yellowing Tree, Bolero.* Marymount Manhattan Theater, 221 E. 71st St. (505-0886). $15. Gala performance and dinner 9/17, saluting Ms. Sommers: $115, partially benefiting the Dance Library of Israel.

DANIAL SHAPIRO/JOANIE SMITH—*Couple Dances,* premiere of four works, with music by Jon Scoville and Joe Davidow. Nikolais/Louis Choreospace, 33 E. 18th St. (679-2546). 9/17, 18, 19 at 8. $8.

THE YARD—Program A: Collaborations by Amy Sue Rosen and Derek Bernstein; Lorn MacDougal and Alain Le Razer; J. Christopher Potts and Robert Rabinowitz; Patricia N. Nanon and Craig Kennedy: 9/17 at 8, 9/19 at 7:30. **Program B:** Works by Yves Musard, Neta Pulvermacher, Doug Varone, Jawole Willa Jo Zollar: 9/18 at 8; 9/19 at 3. NYU Education Theater, 35 W. 4th St. (206-7885); $10. 9/19, a gala: both performances and a reception 5–7; $25.

MAKING WAVES—Performances aboard the Staten Island Ferry. See Concerts above for 9/18, 19, 20.

DOWNTOWN DANCE FESTIVAL, presented by the Battery Dance Company. World Trade Center Plaza. 9/14, "A Tribute to Isadora Duncan"/Hortense Kooluris and Dancers. 9/15, DanceCompass. 9/16, Rod Rodgers Dance Company. All at 12:15; free.

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WHERE THE FUTURE IS AN OPEN BOOK

OTHER EVENTS

CONSTITUTION DAY is 9/17, and a number of very special celebrations are planned for the peak of the year-long bicentennial salute. The New-York Historical Society opens its four-month exhibition, **Government by Choice: Inventing the United States Constitution,** on the same day—a wide-ranging show drawn from the museum's collections. At the same time, the New York Public Library's Fifth Ave. branch will close its own major exhibit: We have through 9/19 to visit or revisit **Are We to Be a Nation? The Making of the Federal Constitution** . . . Oral readings by schoolchildren and celebrities on 9/17 at Federal Hall is the family-style idea behind **Towards a More Perfect Union: The Reading of the Constitution.** People for the American Way will play host at the Wall St. landmark, site of Washington's inauguration. The youngsters will read first, beginning at 10 a.m., and at 2, you can listen to the words again, as read by Joanne Woodward, James Earl Jones, Carl Sagan, Gloria Steinem, Tony Randall, Susan Sontag, Betty Friedan, Colleen Dewhurst, and many more. Beginning at 5, we can take a role ourselves—sign up by calling 695-1542 . . . At 4, the exact moment of the signing, in 1787, **Trinity Church**'s bells will ring forth; and up at **Riverside Church,** carillonneur James R. Lawson will join in with a "swinging peal" . . . **John Jay College of Criminal Justice,** at 444 W. 56th St., invites everybody to its celebration, also 9/17, at 3. The Western Wind Ensemble will play music from the period, and there will be readings from recent Supreme Court decisions and an Anti-Federalist and two Federalist papers . . . Out in Cedarhurst, L.I., the citizenry is staging a **bicentennial salute cum street festival,** 9/16, 6–9 p.m. There's a replica of the Constitution that everyone can sign, along with music, entertainment, food, all along the town's Central Ave. . . . And down in Princeton, N.J., where Princeton Forrestal Village, a new business area, will be opening at U.S. 1 and College Rd. West, the **Constitution Bicentennial** is the theme of the three-day ceremonies. 9/17 at 10:30 a.m., there'll be the ribbon cutting and a parade in a patriotic mood, with floats and marching bands; at 7, a performance by the New Jersey Pops, and fireworks at 8:30. During the day and into the evening both Fri. and Sat.: music, jugglers, mimes, and more.

FAIRS, FESTIVALS, A PARADE—the season is well under way. In Manhattan alone, consider: The annual **Steuben Day Parade,** 9/19 at noon, will as always bring a little of the old flavor back to Yorkville, as the marchers and bands head up Fifth Ave. from 63rd to 86th Sts. It's oom-pah-pah time again . . . **New York Is Book Country,** the annual reading-and-writing street fair on Fifth Ave., is set for 9/20, so naturally there'll be some nods in the direction of the Constitution's anniversary—there'll be a booth, and exhibits in a "Freedom Bus," both in front of the Donnell Library Center, on 53rd St. Fair turf is between 48th and 57th Sts., 11 a.m.–5, with 177 booths and displays from publishers and bookstores. There'll be appearances by writers and sports people, children's events, a salute to Sherlock Holmes, a Beatrix Potter display, storytelling, and much more . . . Another annual, the **Columbus Ave. Festival,** stretches for 20 blocks, between 66th and 86th Sts., 9/20, 11–5:30. Foods, entertainment, music of all kinds, and, of course, crafts and collectibles to browse and buy. Much of the proceeds goes to community projects, and the rain date is 9/27 . . . St. Mark's Place (actually 8th St.), between First and Second Aves., is home to the annual **Ukrainian Festival,** 9/18, 19, 20, 11 a.m. until 9. You'll find folkloric music and dance, woodcarving and other crafts, Ukrainian food specialties, and more, all in a colorful and festive mood . . . On a smaller scale, two more: The **West 43rd Block Alliance Street Fair,** between Ninth and Tenth Aves., will be on 9/19, 20 (rain dates, 9/26, 27), with collectibles and crafts, art and food, and entertainment . . . Another block party, the **Far West Tenth Street Block Association**'s street fair, sets up between Bleecker St. and Seventh Ave., and invites everyone for brunch, lunch, or dinner, as well as to browse among antiques and secondhand finds, listen to the Village Singers, try for hourly raffle prizes, or just stroll about. Date is 9/19, 11 a.m.–7 (rain date 9/20) . . . Don't forget the final days of the **San Gennaro Festival,** down in Little Italy on and around Mulberry St., through 9/20. There's plenty of food left, we hear.

THE BOROUGHS AND BEYOND—More fairs to investigate: A **Harvest Festival,** 9/19, noon–4, at Clay Pit Ponds State Park Preserve, S.I., will offer families music and dancing, Indian crafts, cider-making and home-canning and beekeeping demonstrations. Same day, 10:30 a.m., a parent-tot nature program, and on Sun., nature walks at 11 a.m. and 1 . . . The annual **Salute to Pelham Parkway Festival,** 9/20, noon–5:30, at Comras Mall of Bronx Park, hosted by the Jewish Community Council; kosher foods, clowns, crafts, exhibits, services, and plenty of entertainment, mostly musical . . . Bohemian Hall and Park, 29-19 24th Ave., in Astoria, is where it all happens—the **Queens Ethnic Music and Dance Festival,** 9/19, noon–midnight, complete with an outdoor lamb roast and Greek foods, Russian and Jewish and Greek and Puerto Rican music and dance, and much more in a variety of accents and flavors. Rain date, 9/20. Admission $3.50, seniors $2, children under 12 free (691-9510) . . . Brooklyn's **Flatbush Frolic,** 9/20, 11–5, takes in Cortelyou Rd. from Coney Island Ave. to E. 16th St. Lots of musicians, including The Revelations, storytelling, races, kids' games . . . At Forest Hills High School, 67-01 110th St. in Queens, you'll find the **Health and Creativity Fair** going on 9/20, 11–5. Exhibits, lectures, craftspeople, workshops, demonstrations . . . The annual **County Agricultural Fair** at the Queens County Farm Museum, 73-50 Little Neck Pkwy., Floral Park, is on for 9/19, 20, from 11. There'll be competitions and judging in home crafts, livestock, produce; arts and crafts; demonstrations and contests in pie-eating and corn-husking; exhibit and sales tents; and a chance to visit the farm itself. $3, children 6–12 $1 . . . Up in Tuxedo Park, N.Y., at Sterling Forest, you have just this weekend left to visit the **Renaissance Festival,** with its medieval trappings and entertainment, food and performances; 9/19, 20.

MORE BROWSING AND BUYING—Brief calendar notes: **Clinton Community Garden's Art Exhibit and Craft Show/Sale,** 9/20, noon–5, on 48th St. between Ninth and Tenth Aves.; art and crafts by members of the community that rescued this garden from the bulldozer. Rain date, 9/27 . . . **Stamp Festival '87,** in the Exposition Rotunda of Madison Square Garden; 9/18, 11–7; 9/19, 10–6; 9/20, 10–4; $3. For collectors, an array of displays, booths, and information . . . On 9/19, 11 a.m.–8, the **Friends of Washington Square Park's Crafts and Antiques Fair** is an outdoor event (rain date 9/20), with entertainers who include Tom Chapin (at 2), and 200 craftspeople on hand with a full range of wares. Also ethnic foods in an equally wide range . . . The **Autumn Crafts Festival** of the American Arts and Crafts Alliance, 9/19, 20, 26, 27, will be on Columbus Ave., 77th–81st St., 10–6, with street cafes and strolling entertainers, boutiques and all manner of crafted things . . . The **Craft Students League** of the YWCA will naturally take part in the four-day **open house of the YWCA,** Lexington Ave. and 53rd St. 9/21-24, 7 a.m.–8 p.m., with all sorts of demonstrations, tours, lectures, and chances to sample what the Y's over 300 courses have to offer men, women, and young people. The League members will have an inaugural exhibit up, too . . . A **Jazz Record Fair,** staged by WBGO-FM/Jazz 88, at the Penta Hotel, Seventh Ave. and 33rd St., 9/20, 10–6. $3, to benefit the non-profit station's programs . . . **CUNY's College and Career Information Fair,** 9/17, 11–2:30, at the Graduate Center Mall, 33 W. 42nd St., will have college reps on hand as well as people from the Placement Association, to talk about courses at all levels and job options.

REVELS AND CAUSES—The New York City **Multiple Sclerosis Society's "Coors' Tours for MS,"** 9/20: is a 60-mile "serious" bike race or a 30-mile scenic ride, depending on which one you choose. Either way, corporate teams or individual bikers will aid the fight to end MS suffering forever. Sign in at 8 a.m. at South Street Seaport, cross the Brooklyn Bridge and ride south by the ocean. At ride's end, there'll be a Seaport party for sponsors, bikers, and volunteers. To register: 921-9199 . . . How do you get to Carnegie Hall? Practice. Old joke; but Jackie Mason, still packing them in on Broadway, will be there 9/21 at 9, in a big benefit for the Hall. It's called **Carnegie Hall According to Jackie Mason,** so stand back. $75 for the show; $250 and up for the galas attached (355-0356) . . . 9/16 is the date for the annual **Wall Street Run,** to benefit United Way and the American Heart Association. Sponsoring companies are sending in their teams, and you can watch them start off from Broad and Pearl Sts. at 6:30 p.m., and the close will be at about 8, at the World Trade Center.

THOUGHTS ON WORDS—There's a new room at the **New York Public Library**—at the Fifth Ave. branch—the **Celeste Bartos Forum,** for lectures and concerts to come. Official opening day is 9/22, and at 12:30 there'll be a panel on "Making Headlines," moderated by Barbara Walters, and featuring Katharine Graham of the Washington Post Company, among other newspaper people. At 6 that day, Tom Wolfe will talk on "Fiction in an Age of Non-Fiction" . . . **First Readings at Chartwell Booksellers,** Park Ave. Plaza arcade, 55 E. 52nd St., features *Storming the Magic Kingdom: Wall Street, the Raiders, and the Battle for Disney,* by John Taylor; the author will be on hand with guest readers Irwin Jacobs and Stanley Gold, who will help him field questions after the reading. Date is 9/17 at 7:30; please reserve (679-0923) . . . **Mary McCarthy** will open the season at the **Poetry Center of the 92nd Street Y,** 9/21 at 8, reading from her recent memoir, *How I Grew;* tickets, $8 (427-6000) . . . A **PEN New Writers Evening,** 9/17 at 8, will present David Leavitt, Gloria Naylor, Lore Segal, Louis Simpson who will respectively introduce Bonita Friedman, Kathy Elaine Anderson, Phyllis Moore, Matthew Cariello and Wendy Hesford. At Endicott Booksellers, 450 Columbus Ave. at 81st St. Free.

TOURS

THE WORLD OF THE CONSTITUTION—9/20, 2–4, a "New-York Walk," with the New-York Historical Society (873-0125). Meet in front of City Hall, Broadway and Park Row, for an exploration of what the city was like in the period of the writing and adoption of the Constitution, ending with a reception at Federal Hall. $10.

THE UPPER WEST SIDE—Four-hour tour with the Museum of the City of New York (534-1672; ext. 236). 9/20, before 11 a.m., meet at the front gate of the Dakota, C.P.W. and 72nd St., for a walk that takes in row houses, tenement houses, and luxury apartment buildings, all part of the area's social and architectural history. $10; there will be a lunch stop along the way (you buy your own). Canceled, if rain.

ART DECO BUILDINGS—Three tours by the Art Deco Society of New York (925-4946). 9/19, 2–5: "42nd

OTHER EVENTS

Street, East to West." Meet at the Daily News Building, 220 E. 42nd St., *to stop at* 15 landmarks. $7.

CHELSEA VISITING NEIGHBORS WALK—A walk with the people who live here, to benefit their community projects. 9/19 at 2, meet on S.W. corner of Sixth Ave. and 24th St. (929-0811). Rain date, 9/20. $6.

SAVE THE VILLAGE—Walking tours of the Greenwich Village waterfront, sponsored by Save the Village, an organization dedicated to preserving the views and open spaces of the neighborhood. 9/20 at 1, 2, and 3, meet at the PATH station, Greenwich and Christopher Sts., across from the Archives Building. $5, includes refreshments.

CHELSEA—A neighborhood that's done time as a farm, a suburb, and the city's main theater district. A walk with Adventure on a Shoestring (265-2663). 9/20 at 3, meet on N.W. corner of Seventh Ave. and 23rd St. $5.

HISTORIC DISTRICT OF MODEL TENEMENTS—9/19 at 1:30, a walk sponsored by the committee to preserve city and suburban housing, to visit the City & Suburban Homes Company's York Ave. Estate and Shively Sanitary Tenements Historic District, from 77th to 79th Sts., York Ave. to the East River. Meet at CUNY, 535 E. 80th St. (744-3958); $5

MUNICIPAL ART SOCIETY—A walk with architectural historian Barry Lewis: "Elegant Apartments: The West 70s," from the Dakota to Riverside Drive, with an eye to social history. 9/20, 1–4 (935-3960). $12.

NEW YORK WALK-ABOUT—9/20, two walks: **Sutton Place, Beekman Place/Turtle Bay—From Better to Best;** meet at either 11 a.m. or 2 p.m., N.W. corner of York Ave. and E. 61st St. **From the Pilgrim Jews Onward—A Story of Immigration;** meet at 2, Bowling Green, opposite the former Custom House. (582-2015 weekdays 9–5; 914-834-5388 evenings, weekends.) $6.

WEST VILLAGE—A walk with focus on personalities and shops, history and literature. 9/19 at noon, meet guide Alan Podhatzer at the Jefferson Market Library, Sixth Ave. and W. 10th St. (472-0218). $8.

FULTON FERRY LANDING—A stroll with the Brooklyn Historical Society (718-624-0890), in the area where the borough's history began. 9/19 at 1, meet at the foot of Fulton Ferry Landing, next to Bargemusic. $5; reservations suggested.

LADY LIBERTY'S MELTING POT TOUR, via bus, with Guide Service of New York (408-3332), 9 a.m.–5:30, Sat. through Sept. Begins with a Staten Island Ferry Ride, and includes Chinatown, Little Italy, Little Ukraine, the Polish East Village, Brooklyn's Hassidic community, Harlem, Yorkville, El Barrio, Little India and Greece in Queens, and more. Pre-register: $43 includes lunch in the East Village.

HARLEM GOSPEL—A five-hour visit, with Holidays in New York (765-2515), each Sun. in Sept. Start with a church service, then brunch at Sylvia's and a stop at the Studio Museum of Harlem to see the current show of black art. Learn about the architecture, changes, and history in the area. Meet at 10 a.m., at 10 Columbus Circle, N.W. corner of Broadway and W. 58th St. $25 includes admission, brunch, and a drink. Reserve.

FULTON FISH MARKET—Early-morning tour lets you watch the fishmongers in action; winds up with a chowder breakfast. 9/17 at 6 a.m.; also first and third Thu. monthly through Oct.: Meet at the South Street Seaport Museum Children's Center, 165 John St.; must reserve (669-9416). $15.

CENTRAL PARK—9/20 at 2, meet at Vanderbilt Gate, Fifth Ave. and 105th St., for a walk and talk about the military history of the park's northern reaches. Free.

LOOK FOR WILD FOODS—Walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 9/19, Central Park. 9/20, Prospect Park, Brooklyn.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 9/19 at 7:30 a.m., an early-morning bird walk; $2. 9/20 at 1, an insects and plants walk; $2. Woodland walks, each Sun. at 1; $2. . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. City walks: 9/19 at 1, meet on N.E. corner of Park Ave. and 33rd St., for a walk in Murray Hill; $1 (718-274-1319, nights before 10). 9/20 at 1, meet at Pelham Bay Park station of No. 6 Lexington Ave. local, downstairs on street, for a seaside walk in City Island; $1, plus $2 subway and $2 bus fare, exact change or tokens (876-6688, nights).

SPORTS

BASEBALL—Mets: Shea Stadium, Flushing (718-507-8499). 9/14, 15 at 7:35: vs. Chicago. $6; $8.50 . . . **Yankees:** Yankee Stadium, Bronx (293-6000). 9/14–16 at 7:30: vs. Milwaukee; 9/17, 18 at 7:30, 9/19, 20 at 1:30: vs. Toronto. $8.50, $10.

HARNESS RACING—Roosevelt Raceway, Westbury, L.I. for the fall meeting, through 10/14 (516-222-2000). 9/15 at 7:30: The New York Sire Stake #27 (2-year-old Filly Trot); 9/18 at 7:30: The Breeder's Crown (Aged Pace); 9/19 at 7:30: The Dexter Cup (3-year-old Open Trot); 9/22 at 7:30: New York Sire Stakes #27 (2 year-old C & G Trot). Adults, $3; children and seniors, $2; Additional parking fee.

KARATE—Liberty Karate Classic at Felt Forum (564-4400). 9/19 at 8 (one show only): See Grand Master Ed Parker the "Father of American Karate," Robert "Sugar" Crosson, the Atlantic All-Stars vs. the Pacific All-Stars in team competition, and for the first time in New York, "a knock-down, drag-out, no holds barred" karate match. $10–$25.

WRESTLING—Madison Square Garden Arena (564-4400). 9/21 at 7:30. World Wrestling Federation professional matches. $8–$14.

HOCKEY—Rangers Madison Square Garden Arena (564-4400). 9/23 at 7:30 vs. New York Islanders in a pre-season game. $10–$25.

BOXING—Felt Forum (564-4400). 9/17 at 7:30: Darren Van Horn vs. TBA; also, José Marmalejo vs. TBA; plus seven preliminary bouts. $10–$20.

STEPS—N.Y.C. Marathon Tune-Up 9/20 at 11 a.m.: Over 3,000 runners of all ages and paces are expected to compete for prizes in this 15.5-mile event through Central Park. Begins at 67th Street on West Drive near Tavern On the Green, and is sponsored by the New York Road Runners Club. Prizes will be awarded in all NYRRC categories and the race-walking division. $12; NYRRC members, $9. 860-4455.

HORSE RACING—Belmont, for the fall meeting, through 10/19 (718-641-4700). Daily, except Tue.; post time, 1. $3, $5. Featured: 9/19, Fall Highweight Handicap; Flower Bowl Handicap; 9/20, Marlboro Cup Invitaional; Futurity; Astarita.

CHILDREN

CHILDREN'S FASHION SHOW—Children of all ages and their families can enjoy children's fashions designed by Bekye Follmer and Irving Smith. 9/19, noon–4. Central Presbyterian Church, 593 Park Ave. at 64th St. (249-7644). $2 per family (benefits a family playground program).

MAGICIAN'S SHOW—See an audience participation program with magician Allan Batt and then enjoy milk and cookies. 9/19, 11 a.m.–noon. Hudson Street Papers, 234 Third Ave. between 19th and 20th Sts. (529-9748). Free.

LEARNING CAN BE FUN—A day of fun including arts and crafts with Chuckles the Clown, a calligraphy class, a "design a dress" competition, plus personal appearances by cast members of *3-2-1 Contact* and *Square One.* 9/19, noon–2. Lord and Taylor, 424 Fifth Ave., 7th Floor (391-3344). Free.

LIBRARY CELEBRATION!—Join the Brooklyn Public Library for its 90th anniversary with a day of free children's events. 9/20, 12:30–5. Central Library, Grand Army Plaza, Brooklyn (718-780-7700).

CHILDREN'S THEATER—See two children's plays by the Little People's Theater Company. Every Sat. and Sun. at 1:30: *Humpty Dumpty Falls in Love;* at 3: *Sleeping Beauty.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve).

JOIN THE PUPPETEERS!—Puppet expert Rod Young will teach children about all kinds of puppets, from marionettes to hand and stick puppets; also make your own souvenir puppet to take home. 9/17, 4–5. $5 (reserve); 9/19 at noon: Meet Paddington Bear and bring along a camera to take your picture. Free; both programs at FAO Schwarz, 767 Fifth Ave. (644-9400).

THE FUNZAPOPPIN' MAGIC SHOW—Magic with Michael Taubenslag. 9/20 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve).

CINDERELLA GOES DISCO!—See an updated version of this classic story, which includes audience participation. Every Tue.–Sun., at 12:30 and 2:30, through 10/25. South Street Seaport, Schermerhorn Row Amphitheater, 12 Fulton St. (669-9424). $3; adults, $5.

PUPPET THEATER—*Hansel and Gretel* at noon and *Puff the Magic Dragon* at 1, every Sat. and Sun. by the Papageno Puppet Theater at the West Side YMCA, 5 W. 63rd St. off C.P.W. (874-3297). $4 (reserve).

CHILDREN'S MUSICALS—*The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 13th Street Repertory Company, 50 W. 13th St. (675-6677). $3

CENTRAL PARK PROGRAMS—At the Hans Christian Andersen statue: 74th St. at the Model Boat Pond (360-8140). Every Sat., through 9/26, children of all ages can enjoy a different story. 9/19 at 11 a.m.: *Elsie Piddock* told by Diane Wolkstein and Shirley Keller; plus, bring your skip rope for a special "Skip Rope Contest"; free . . . **Belvedere Castle:** Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 9/19, 1–2:30: "Be a Birdwatcher!"—Look and listen for the colors and sounds of the Park's feathered creatures. Free (reserve).

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 9/14 at 4: "Animal Show," where children can meet Theo Powell and his animal friends at **Kips Bay** branch, 446 Third Ave. (683-2520) . . . 9/15 at 4: "The Town Mouse and the Country Mouse," a puppet show for children ages 3–7 at **Bloomingdale** branch, 150 W. 100th St. (222-8030); also, presented 9/22 at 4, at **Seward Park** branch, 192 E. Broadway (477-6770) . . . 9/17 at 3:30: "Button Making," a workshop for children ages 8–12 at **St. Agnes** branch, 444 Amsterdam Ave. (877-4380) . . . 9/18 at 3:30: "The Singing Sword Hero Storytelling Program," a workshop featuring Chinese folk tales and legends with mandarin music and martial arts demonstrations at **Columbus** branch, 742 Tenth Ave. (586-5098); also presented 9/21 at 4 at **Bloomingdale** branch, 150 W. 100th St. (222-8030) . . . 9/18 at 4: "Songs Say So Much," a sing-along program with Jeff Sorg at **Washington Heights** branch, 1000 St. Nicholas Ave. (923-6054) . . . 9/19 at 2:30: "The Dino Show," a slide presentation about dionosaurs, with magic, drawing, and prizes at **Donnell Library Center,** Central Children's Room, 20 W. 53rd St. (621-0618) . . . 9/22 at 11 a.m.: "Storytelling," a program for ages 3–5 with Getchie Argetsinger at **Jefferson Market** branch, 425 Ave. of the Americas (243-4334). Reservations needed for most programs; all programs subject to change or cancellation.

CLAY PIT PONDS STATE PARK PRESERVE—End of Carlin St., off Sharrotts Rd., Charleston, S.I. (718-967-1976). 9/19 and 26 at 10:30 a.m.–11:30 a.m.: "Saturday Nature Series"—Children, ages 3 and 4 can learn about wildlife and plants through nature walks, storytelling, and craftmaking (must be accompanied by an adult). Free.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 9/19–20 at 1 and 3: "Who Are Trilobites?"—Discover what fossils are like and using clay, plaster, and natural objects make your own fossil to take home. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults $2 (weekends) and $1 (weekdays); children $3, $2.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 9/18: "Doctor Dimension and the Rulers of the Universe," a new children's exhibit has its grand opening; includes a colorful environment of unusual materials and objects which helps young people grapple with the fundamental concepts of measurement; children meet Doctor Dimension and explore measurements by building with lightweight tubing, comparing weights of everyday objects, comparing sizes of objects, experiencing time in a special timed game, and much more; special programs: 9/16: "Boneyard Puzzler"; 9/17 at 6:30: "Measuring Magic"; 9/19: "Visit the Greenhouse"; "Live Animals"; "Doctor Dimension Discoveries"; 9/20 at 2 and 3: "Measuring Magic."

QUEENS MUSEUM—New York City Building, Flushing Meadow–Corona Park (718-592-2405). 9/20 at 1 and 3: "Graffiti Space-Out"—See an exhibit by Aaron Garret, then explore the metropolis of the future in this graffiti painting workshop. 50 cents.

NIGHTLIFE
DIRECTORY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Joan Bud, Alan Kamen, and Hide Tanaka. 9/16: John Gordon Trio. 9/17: Norman Pors Trio. 9/18, 19: Singer Lodi Carr. 9/20: Pete Cherches Trio. 9/21: Burr A. Johnson Trio. 9/22: Alan Rosenthal Trio. **AE, CB, DC.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 9/19: Phyllis Hyman, Tue.–Sun. 9 and 11:30, with an extra show Fri. and Sat. at 1:30 a.m. 9/20 at 9 and 11:30: Houston Person and Etta Jones. 9/22–27: Bobby McFerrin and Friends with Jack DeJohnette and John Scofield. "After Hours..." the Phillip Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

HE BOTTOM LINE—15 W. 4th St. (228-7880). 9/16: Buster Poindexter & His Banshees of Blue. 9/17: Dave Alvin and the Allnighters. 9/18: La Bamba and the Hubcaps Big Band. 9/19: Uncle Bonsai; Betty. 9/22: Nanci Griffith; New Grass Revival. **No credit cards.**

RADLEY'S—70 University Pl., at 11th St. (228-6440). Through 9/19: Pianist Bob Dorough with Bill Takas on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

ARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 9/20: Freddie Cole, Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. 9/21 at 8 and 10: Bucky and John Pizzarelli, Jr. **AE, CB, DC, MC, V.**

AGLE TAVERN—355 W. 14th St. (924-0275). 9/18: Irish ballad night with Greg Ryan, Jim Hawkins, and Marybeth Lahr. 9/19: John Whelan and Bob Mills. **No credit cards.**

T TUESDAY'S—190 Third Ave. (533-7902). 9/16, 17: Marc Cohen Trio featuring Gary Peacock and Jeff Hirschfield. 9/18, 19: Chuck Loeb/Carmen Cuesta Band and Leni Stern Band. 9/20: Rory Stuart Quartet. 9/21: Les Paul Trio. 9/22–27: Ron Carter Quintet featuring Sir Roland Hanna. Shows Tue.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

EENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. Through 9/19: Hal Schaefer. 9/20: Dom Salvador. 9/22–26: Hilton Ruiz. **Upstairs:** 9/18 at 8: Grace Cosgrove followed by Jon Rosen at 10, and Deborah Free and Bisno at 11:30. 9/19 at 8: Jim Dawson, followed by Cabaret at 9:30, 11, and 1 a.m. **AE, MC, V.**

EGORY'S—63rd St. and First Ave. (371-2220). 9/16–19 from 10–3 a.m.: Singer Alicia Sherman with pianist Peter Madsen and Kiyoto Fujiwara on bass. Mon.–Fri. 5–10: Pianist Audrey Epstein. Sun. and Mon. 10–3 a.m.: Stan Edwards Trio. Tue. 10–3 a.m.: Chuck Wayne Trio. **AE, CB, DC, MC, V.**

RS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. :30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 9/16: Harriett Conrad Trio. 9/17: John Pizzarelli, Jr. Trio. 9/18: Richard Rodney Bennett. 9/19: Keith MacDonald Trio. 9/21: Andy Tuck. 9/22: Joe Derise Duo. **AE, CB, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 9/19: Pianist Roger Kellaway with John Goldsby on bass. 9/20, 21: Pianist Harry Connick Jr. 9/22–26: Pianist Vladimr Shafranov with Bob Cranshaw on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 10/10: Jazz/pop singer Mel Torme in *To Fred Astaire and Buddy Rich*. Two shows nightly at 9 and 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 9/17–19: Jazz pianist/composer Michel Camilo. **AE, CB, DC, MC.**

NICKELS—227 E. 67th St. (794-2331). Every Tue.–Sat. from 8: Singer-pianist Daniel Nye. Rudy Roberson takes over on Sun. from 6, and Lee Glantz on Mon. from 7. **AE, DC, MC, V.**

NIRVANA CLUB ONE—1 Times Sq. Plaza. (486-6868). Indian restaurant. 9/16: "Downtown Goes Uptown" with Brian Eaters, Bebe Buell and the Gargoyles, and Raging Slab. 9/17: Stranjer; Jam with Nerve Damage. 9/20: Bon 21; Tasmania. 9/22: Jon Shannon; Kati Mac. Sets at 10, 11 and 12:30 a.m. **AE, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). 9/16: King of the Beat. 9/17, 21: George Worthmore and the Divebombers. 9/18: Robert Ross Band. 9/19: Troy and the Tornadoes. 9/20: Big Eric and the Budget Crunch. 9/22: David Keyes Band. Shows Mon.–Thu. at 9:30, Fri. and Sat. at 10:30. **AE, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Howie Wyeth barrelhouse piano. Tue.: Big Nick Nicholas and his group. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 9/16: Benny and the Bashers. 9/17, 20: Robert Ross Band. 9/18: Divebombers. 9/19: King of the Beat. 9/21: ERB with June Dafguard. 9/22: Sweetones. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 9/20, 22–27: McCoy Tyner. 9/21: Gil Evans' Orchestra. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. Through 9/19: Singer-composer Oscar Brown Jr. 9/22–26: Singer Jonette Alston. Shows Tue. and Thu. 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 9/16: Empire State Soul Club. 9/17: Binky Philips. 9/19: The Mind's Eye. 9/20: The Ned Sublette Band; Surreal McCoys. 9/21: Pam Tate; Tanaka; Press Gang. 9/22: Tedi Brunetti; The Maudlins; Bonnie and the Lads; Lisa Lowell. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 9/18 at 9: Political Comedy. 9/21: Sonora Poncena with Papo Luca; Los Hermanos Moreno and guest soloist Terance Blanchard. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 9/20: The Bobby Watson/Curtis Lundy Quintet featuring Slide Hampton. 9/21: Mel Lewis and the Jazz Orchestra. 9/22–27: Milt Jackson with Mickey Roker on drums and Bob Cranshaw on bass. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 9/17–20: "Little" Jimmy Scott. 9/21: Comedy Out of Control with Steve Solis, Jedda Jones and others. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. at 8. Through 9/17: Pianist Jane Jarvis with Milt Hinton on bass. 9/18, 19: Jane Jarvis with Frank Tate on bass. 9/21–26: Jane Jarvis with Major Holley on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 9/16–20: Pudgy "The Queen of Insults." 9/22–27: Comedian Barry Sobel. Shows at 9, plus Fri.–Sat. at 11:30. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

COMEDY U. GRAND—55 Grand St. (431-4022). Featuring the finest New York comedy acts. Wed.: Audition night. Thu.: All-female comediennes. Fri.: Marathon night. Sat.: "Best of Comedy U," featuring Brett Butler, Larry David, Bill Rutkoski, and Lance Crowther. Sun.: "Comedy Jam." Shows at 9, with an extra show Sat. at 11:30. **No credit cards.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 9/20: Comedians Hal Spear, Marci Rose, Barry Weintraub, Danny Curtis, and Mike Eagan. 9/21–27: Donald McEnry, Stanley Ullman, Hal Spear, Taylor Mason, Danny Curtis, and Mike Eagan. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat. from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 9/16, 17: Magician Torkova and comedian Terry Day. 9/18, 19: Magician/comedian Johnny Ace Palmer and comedian Peter Kougasian. 9/22: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 9/20: Charles Zucker, Gabe Abelson, and Earl Reed. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9 and midnight. **AE, MC, V.**

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JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 10/17: Mike Cerrati Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. Through 9/27: Bob January Orchestra alternating with Emilio Reyes Orchestra. 9/20, 27 from 6–10: Vince Giordano and the Nighthawks. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 9/16, 17: King Sunny Ade. 9/22: Sister Carol. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Singer-pianist Arthur Siegel. 9/16, 23 at 11: Mixed Doubles featuring Breslau & Tiedemann, Moynihan & Green, and Semarne & Rennie. Through 9/19, Tue.–Sat. at 9: Marilyn Sokol. Through 10/3, Thu.–Sat. at 11: Singer Carl Anderson. 9/22 at 11: Singer Lillias White star of *Dreamgirls.* 9/22–10/3, Tue.–Sat. at 9: Singer Lonette McKee. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy,* featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy,* a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. *Bittersuite - songs of experience,* musical review featuring Claudine Cassan-Jellison, Shirley Lemmon, Joseph Neal, and Bud Nease. Mon., Fri., Sat. at 7:30, Sun. at 3 and 5:30. 9/16 at 8: Denis Hyland; *Off The Cuff* with Shelagh Ratner at 10. 9/17 at 8: Gerry Dieffenbach; Horowitz & Spector at 10. 9/18, 19 at 10 and midnight: Comedy. 9/20 at 8: Elliot Meyer; Joan Barnhill at 10. 9/21 at 10: Joan Barnhill. 9/22 at 8: Mark Mitton; Semarne and Rennie at 10. **No credit cards.**

HAMBURGER HARRY'S—145 W. 45th St. (840-0566). **Skylight Lounge:** Every Wed.–Sat. at 9: *The World of Wallowitch,* musical revue starring John Wallowitch, Melissa Eddy, and Betsy Ann Leadbetter. **AE.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 9/16: Barbara Lea sings *Burton Lane and Bart Howard.* 9/17: Buddy Barnes with special guest Claiborne Cary. 9/18: Betty Rhodes with pianist Chris Bankey. 9/19: Dolly Dawn with pianist David Lahm. 9/20: Nancy Harrow and Sir Roland Hanna. 9/21: Wes McAfee Duo with John Loehrke on bass. 9/22: Claiborne Cary with pianist Buddy Barnes. Two shows Mon.–Sat. at 9 and 11, Sun. at 6 and 8. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. Through 9/20 at 10: *Henry The Eighth At The Grand Ole Opry* - country-western musical. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St. (935-0244). 9/16 at 8: Josselyne Herman. 9/17 at 8: Barbara Louis with Paul Trueblood. 9/18 at 8: Marilyn O'Connell; Jamie De Roy at 11. 9/19 at 8: Jamie De Roy. 9/20 at 7: Schizophrenic Love. 9/22 at 8: Sally Millice. **AE, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 11/7: Montgomery, Plant and Stritch, Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** From 9/22: Singer-pianist Bobby Short every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Pianist Barbara Carroll returns Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 7:30–12:30 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St. (398-1900). **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway. Through 9/19: Singer Beth Miller and her Band, Tue.–Sat. from 9–2 a.m. 9/22–11/21: Charles St. Paul. **Broadway Lounge:** Singer-pianist April Joy Chestner performs Wed.–Sat. 10–2 a.m. **AE, CB, DC, MC, V.**

MILFORD PLAZA—261 W. 44th St. Stage Door Canteen: (354-4414). One-man Orchestra, Mike Cossi sings and plays every Mon.–Sat. from 7–1 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (315-0100) **Wine Bistro:** Singer-pianist Elyse Moore plays Thu.–Sat. at 6 and 9:30, Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441). **Notes:** Pianist-singer-songwriter Rich Siegel plays Mon.–Fri. from 6–10. Singer-pianist Larry Applewhite Sun. from 9–1 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Mon.–Sat. from 5–9, followed by The Helcio Milito Tamba Trio, Tue.–Sat. 9–1 a.m., through 12/20. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Jerry Kravat Trio Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through September: Pianist Rob Schneiderman with Mike Formanek on bass play Wed.–Fri. from 7:30–12:30 a.m., Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

U.N. PLAZA—44th St., bet. First and Second Aves. (702-5014). **Ambassador Room:** From 9/22: Singer/pianist Chris Barrett returns with *Sentimental Journey,* three sets nightly every Tue.–Sat. from 9. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7–4 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring singer-pianist Charles de Forest, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon. and Tue.: Andy Monroe Wed., Sat.: Bobbi Miller. Thu.–Fri.: Buck Bucholz Sun.: George Cotton. **AE, DC, MC, V**

STELLA DEL MARE—346 Lexington Ave. bet 39th–40th Sts. (687-4425). Singer-pianist Ale Johnson performs anything from Broadway shows t jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V**

RADIO
HIGHLIGHTS

Wed., Sept. 16

3:00/WNCN—Beethoven: Sonata for Piano No. 3 in C, Op. 2, No. 3; **Ravel:** *Rapsodie :spagnole.*

WNYC—Carter: *'ocahontas:* Suite.

!:00/WQXR-AM/FM—Copland: *A :incoln Portrait;* **Rossini:** Qt. No. 6 in F.

;:00/WNCN—Mussorgsky: *Night on Bald Mountain;* **Boccherini:** Oboe Qnt. h E-Flat, Op. 45, No. 5.

:00/WNCN—Rossini: *'ins of Old Age:* "A Short xcursion Train."

:00/WQXR-M/FM—Weber: Trio)r Flute, Cello, and iano.

:00/WNCN—Caramoor Festival."

/NYC—"Nadia oulanger 100th irthday Special."

05/WQXR-M/FM—Rameau: *astor et Pollux:* Part III; **vorak:** Piano Cto. in g.

00/WNCN—lazunov: *Seasons,* Op. ; **W. F. Bach:** Trio nata in a.

06/WQXR-M/FM—"McGraw-ll Young Artists owcase." Robert erman, host.

Thu., Sept. 17

)0/WNCN—Haydn: in G, Op. 76, No. 1; **Strauss:** *Don Juan,* . 20.

NYC—Dukas: Piano ata in e-flat.

0/WQXR-/FM—Smetana: *iard II;* **Barber:** *ursions.*

0/WNCN—elius: *Oceanides,* Op. **Mozart:** Sym. No. 24 -Flat.

)/WNCN—gner: *The Flying chman:* Ov.

)/WQXR-/FM—"Concerts ."

)/WNYC—"Frick ection Concerts." :court Trio. **thoven:** Trio in c, 1, No. 3; **Miki:** Piano Trio; **Schumann:** Trio No. 1 in D, Op. 63.

8:05/WQXR-AM/FM—Haydn: Sym. No. 94 in G, "Surprise"; **Delius:** Piano Cto. in c.

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Elly Ameling, soprano, and Rudolf Jansen, piano. Arias and songs by Beethoven, Loewe, Mozart, Schubert, Schumann, and Wolf.

Fri., Sept. 18

3:00/WNCN—Rodrigo: *Per la Flor del Lliri Blau;* **Pierné:** Konzertstück for Harp, Op. 39.

WNYC—Brahms: *German Requiem.*

4:00/WQXR-AM/FM—Debussy: *Images,* Book II; **Sammartini:** Flute Cto. in F.

5:00/WNCN—Wagner: *Die Walküre:* "Wotan's Farewell" and "Magic Fire Music."

6:00/WNCN—Chopin: Mazurkas, Op. 7, Nos. 1–5; **Rossini:** *La Gazza Ladra:* Ov.

7:00/WQXR-AM/FM—Haydn: Qt. in E-Flat, Op. 71, No. 3.

8:00/WNCN—Francoeur: Suite No. 4 for Trumpet; **Fauré:** Ballade for Piano and Orch., Op. 19.

WNYC—"The Opera Box." The art of baritone Leonard Melchior.

8:05/WQXR-AM/FM—Grieg: *Holberg Suite;* **Falla:** *Nights in the Gardens of Spain.*

9:00/WNCN—Tanayev: Piano Trio in D, Op. 22; **Rossini:** *Il Signor Bruschino:* Ov.

WNYC—Babbitt: *The Head of the Bed;* **Chadabe:** *Settings for Spirituals.*

9:06/WQXR-AM/FM—The San Francisco Opera. Jeffrey Tate, conductor; oboist Heinz Holliger. **Britten:** *Young Person's Guide to the Orchestra;* **Vaughan Williams:** Cto. for Oboe and Strings; **Elgar:** Sym. No. 2 in E-Flat.

Sat., Sept. 19

10:00 a.m./WNCN—Sibelius: *The Tempest:* Suite No. 1; **Bach:** Cto. for 3 Harpsichords in C.

10:04 a.m./WQXR-AM/FM—"Piano Personalities." Van Cliburn. **Mozart:** Piano Sonata No. 10 in C; **Chopin:** Fantaisie in f.

10:30/WNYC—Grieg: *Peer Gynt.*

11:00 a.m./WNCN—Beethoven: Sonata for Piano No. 30 in E.

11:04 a.m./WQXR-AM/FM—Berlioz: *Benvenuto Cellini:* Ov.; **Rodrigo:** *Fantasy for a Gentleman.*

12:00/WNCN—Boieldieu: Cto. for Harp in C.

WNYC—Glazunov: *Raymonda:* Excerpts.

12:05/WQXR-AM/FM—Schubert: Sym. No. 3 in D.

1:00/WNCN—Bizet: Sym. in C; **Schubert:** *Gretchen am Spinnrade.*

WNYC—Rochberg: *Serenata d'estate;* **Prokofiev:** Sym. No. 3.

2:05/WQXR-AM/FM—"Saturday Afternoon at the Opera." **Wagner:** *The Flying Dutchman* (Hoffman, Vejzkovic, Van Dam, Moll, Chorus of the Vienna State Opera and Berlin Phil./Von Karajan).

5:00/WNCN—Beethoven: Bagatelles, Op. 33; **Bach:** Cto. for 2 Violins in d.

5:04/WQXR-AM/FM—"Music Mountain Chamber Music Series." Rosamunde Quartet. **Haydn:** Qt., Op. 76, No. 4, "Sunrise"; **Fauré:** Qt., Op. 121; **Beethoven:** Qt. No. 10 in E-Flat.

6:00/WNCN—Dohnanyi: Serenade for Violin, Viola, and Cello, Op. 10.

7:00/WNCN—Grainger: *Fantasy on Gershwin's "Porgy and Bess";* **Saint-Saëns:** *Jeunesse d'Hercule,* Op. 50.

8:00/WNCN—Stravinsky: *Le Chant du Rossignol;* **Bach:** Sonata for Cello and Piano No. 2 in D.

8:05/WQXR-AM/FM—The Cleveland Orchestra. Jahja Ling, conductor; flutist Jeffrey Khaner. **Nicolai:** "Merry Wives of Windsor" Ov.; **Mozart:** Flute Cto. No. 1 in G; **Mahler:** Sym. No. 1 in D.

9:00/WNCN—"Saturday Night Opera." **Verdi:** *Otello* (Scotto, Domingo, Milnes, Ambrosian Singers, Nat'l. Phil. Orch./Levine).

Sun., Sept. 20

10:00 a.m./WNCN—"Classic Guitar." **Giuliani:** Sonata for Violin and Guitar; **Boccherini:** Guitar Qnt. in D.

WNYC—Purcell: *Ode on St. Cecilia's Day 1692.*

11:00 a.m./WNCN—Mozart: Serenade No. 12 in c.

WNYC—"Pianists Who Compose." Pieces by Gieseking, Horowitz, Hofmann, and others.

12:00/WNCN—Rachmaninoff: *Rhapsody on a Theme by Paganini,* Op. 43; **Telemann:** Cto. for Recorder in e.

1:00/WNCN—Milwaukee Symphony Orchestra. Zdenek Macal, conductor; tenor Lee Henning, Milwaukee Symphony Men's Chorus. **Smetana:** *Richard III;* **Liszt:** *A Faust Symphony.*

WNYC—Brahms: *Song of Destiny;* **Kirchner:** *Bildnisse.*

1:04/WQXR-AM/FM—Bach: Clavier Cto. No. 2 in E; **Prokofiev:** Sym. No. 5 in B-Flat.

3:00/WNCN—Schumann: Intermezzi, Op. 4.

3:04/WQXR-AM/FM—The New York Philharmonic. Leonard Bernstein, conductor; soprano Barbara Hendricks, mezzo-soprano Christa Ludwig, Westminster Symphonic Choir. **Mahler:** Sym. No. 2.

5:00/WNCN—Bach: Cto. for Harpsichord No. 2 in E.

6:00/WNCN—Borodin: *Vendredis:* Scherzo in D; **Haydn:** Piano Trio in G.

7:00/WNCN—Beethoven: Sonata for Piano No. 12 in A-Flat, Op. 26.

8:00/WNCN—Beethoven: Sonata for Violin and Piano No. 3 in E-Flat, Op. 12, No. 3.

WNYC—"After Eight." With Nancy Shear.

8:05/WQXR-AM/FM—Verdi: *La forza del destino* (Plowright, Carreras, Bruson, Burchuladze, Phil. Orch./Sinopoli).

9:00/WNCN—Bach: Motet, "Fürchte dich nicht, ich bin bei dir"; **Kreisler:** Recitativo and Scherzo-Caprice, Op. 6.

Mon., Sept. 21

3:00/WNCN—Mendelssohn: Cto. for Piano No. 2 in d, Op. 40; **Kodály:** *Summer Evening.*

WNYC—Sugar: Hungarian Children's Songs.

4:00/WQXR-AM/FM—Grieg: *Peer Gynt Suite* No. 1; **Poulenc:** Flute and Piano Sonata.

5:00/WNCN—Smetana: *Sketches,* Op. 5.

6:00/WNCN—Grieg: *In Autumn,* Op. 11; **Albinoni:** Cto. a 5 in G, Op. 9, No. 6.

7:00/WQXR-AM/FM—Tchaikovsky: Qt. No. 1 in D.

8:00/WNYC—St. Louis Symphony Orchestra. Yoav Talmi, conductor; clarinetist Richard Stoltzman. **Corigliano:** Clarinet Cto.; **Rossini:** Variations for Clarinet and Small Orch.; **Schumann:** Sym. No. 4 in d.

8:05/WQXR-AM/FM—Beethoven: Sym. No. 1 in C; **Bartok:** Piano Cto. No. 1.

9:00/WNCN—Mozart: Minuet in C; **Mendelssohn:** Sym. No. 3 in a, Op. 56, "Scotch."

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; pianist Krystian Zimerman.**Liszt:** Piano Cto. No. 2 in A; **Bruckner:** Sym. No. 2 in c.

Tue., Sept. 22

3:00/WNCN—Beethoven: Sonata for Violin and Piano No. 6 in A, Op. 30, No. 1; **Zelenka:** Sonata No. 3 in B-Flat.

WNYC—Ives: *Three Places in New England.*

4:00/WQXR-AM/FM—Vaughan Williams: *Fantasia on a Theme by Thomas Tallis;* **J. C. Bach:** Trio Sonata in B-Flat.

5:00/WNCN—Liszt: Mephisto Waltz No. 1.

6:00/WNCN—Lallict: *Prelude and Variations on "The Carnival of Venice,"* Op. 20; **Schubert:** *Magic Harp:* Ov.

7:00/WQXR-AM/FM—Chopin: Piano Sonata in c.

8:00/WNCN—Brahms: Sonata for Viola and Piano in E-Flat, Op. 120, No. 2; **Haydn:** Sonata for Piano No. 49 in c-sharp.

WNYC—"Netherlands Concert Hall." Concertgebouw Orchestra. Riccardo Chailly, conductor; pianists Katia and Marielle Labecque. **Bon:** Sym. for Strings; **Grainger:** *Fantasy:* Excerpts; **Gershwin:** *Porgy and Bess:* Excerpts; **Tchaikovsky:** Sym. No. 1 in g, "Winter Dreams:"

8:05/WQXR-AM/FM—Handel: Cto. Grosso in D, Op. 6, No. 5; **Prokofiev:** Piano Cto. No. 2 in g.

9:00/WNCN—Grofé: *Grand Canyon Suite;* **Bach:** "Cantabile, ma un poco adagio."

9:06/WQXR-AM/FM—The Montreal Symphony Orchestra. Charles Dutoit, conductor; cellist Yo-Yo Ma. **Mendelssohn:** *The Fair Melusina:* Ov.; **Schumann:** Cello Cto. in a; **Mahler:** Sym. No. 5.

ss otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, September 16–18 and 21–22

❷ **WCBS** 975-4321
❹ **WNBC** 664-4444
❺ **WNYW** 535-1000
❼ **WABC** 887-7777
❾ **WWOR** (201) 330-2153
⓫ **WPIX** 949-1100
⓭ **WNET** 560-2000
㉑ **WLIW** (516) 454-8866
㉛ **WNYC** 669-7800
🅗 **HBO** 512-1208
🅜 **CINEMAX** 512-1208
🅝 **UPTOWN** 304-3000
🅢 **SHOWTIME** 708-1600

Closed-caption programming is indicated (cc).

Please note: Because of the new fall season, schedules are subject to last-minute changes.

6:00 a.m.
❷ ❹ News
❺ *Saber Rider*
❼ *World News*
❾ Wed.–Fri.: *Jimmy Swaggart*
Mon., Tue.: *Romper Room*
⓫ Wed.: *Open Mind.* Public affairs.
Thu.: *Aprenda Ingles*
Fri.: *Message From Garcia*
Mon.: *Tom and Jerry*
Tue.: *Carrascolendas*
⓭ *French in Action*
🅗 Wed.: *The Elmchanted Forest*
Thu.: *Survival Series*
🅢 Tue.: **Movie:** *The Story of Will Rogers*

6:05 a.m.
🅗 Fri.: *The Frog Prince*

6:10 a.m.
🅜 Thu.: **Movie:** *Under the Rainbow*

6:30 a.m.
❷ News
❹ *Before Hours*
❺ *Silverhawks*
❾ Wed.–Fri.: *700 Club*
Mon., Tue.: *Zoobilee Zoo*
⓫ Wed.–Fri.: *Mask*
Mon., Tue.: *Scooby Doo*
⓭ Wed.–Fri.: *Mister Rogers*
Mon., Tue.: *3-2-1 Contact*
🅗 Mon.: *Survival Series*
🅜 Fri.: *Album Flash*
Mon.: *Artie Shaw*
Tue.: **Movie:** *Hollywood Ghost Stories*
🅢 Thu.: *Bill Cosby Himself*
Fri.: **Movie:** *The Turning Point*

6:45 a.m.
❹ News
㉑ *A.M. Weather*

7:00 a.m.
❹ *Today*
❺ *Defenders of the Earth*
❼ *Good Morning America*
❾ Mon., Tue.: *Dinosaucers*
⓫ Wed.–Fri.: *Heathcliff*
Mon., Tue.: *Spiral Zone*
⓭ *Sesame Street*
㉑ *Nightly Business Report*
㉛ *Ohayo! New York*
🅗 Thu.: *The Velveteen Rabbit*
Fri., Tue.: *Seabert*
🅜 Wed.: **Movie:** *If Ever I See You Again*
Fri.: **Movie:** *The Rose Cafe*
🅢 Wed.: *The Almost Royal Family*

7:30 a.m.
❷ *Morning Program*
❺ *He-Man*
❾ Wed.–Fri.: *Straight Talk*
Mon., Tue.: *Jetsons*
⓫ *Transformers*
㉑ *Mister Rogers*
🅗 *Fraggle Rock*
🅢 Mon.: **Movie:** *My American Cousin*

8:00 a.m.
❺ *Thundercats*
❾ Mon., Tue.: *Bugs Bunny*
⓫ *Teddy Ruxpin*
⓭ *Captain Kangaroo*
㉑ *Sesame Street*
🅗 Wed.: **Movie:** *The Gig*
Thu.: **Movie:** *Bronco Billy*
Fri.: **Movie:** *I, Desire*
Mon.: **Movie:** *Running Brave*
Tue.: **Movie:** *The Man With One Red Shoe*
🅜 Thu.: *Chet Atkins*
Tue.: *Original Max Headroom Show*
🅢 Wed.: **Movie:** *The Hideaways*
Tue.: **Movie:** *Grown Ups*

8:30 a.m.
❺ *My Little Pony*
❾ Wed.–Fri.: *Romper Room*
Mon., Tue.: *Beverly Hills Teens*
⓫ *Ghostbusters*
⓭ *Mister Rogers*
🅜 Fri.: **Movie:** *The Bridge on the River Kwai*
Mon.: **Movie:** *Desert Bloom*
Tue.: **Movie:** *Sweet Liberty*
🅢 Thu.: **Movie:** *Teacher, Teacher*
Fri.: *High School Narc*

9:00 a.m.
❷ *The Judge*
❹ *The Wil Shriner Show*
❺ *Brady Bunch*
❼ *Morning Show*
❾ Mon., Tue.: *I Dream of Jeannie*
⓫ *The Munsters*
⓭ *Sesame Street*
㉑ *Instructional Television* (concludes at 3)
㉛ *Captain Kangaroo*
🅜 Wed.: **Movie:** *Diane*
Thu.: **Movie:** *Cry Rape!*
🅢 Mon.: *The Almost Royal Family*

9:30 a.m.
❷ *Divorce Court*
❺ *Leave It to Beaver*
❾ Wed.–Fri.: *Zoobilee Zoo*
Mon., Tue.: *Slim Cooking*
⓫ *F-Troop*
㉛ *Body Electric*
🅗 Wed.: *Warning: Food May Be Hazardous to Your Health*
Tue.: *The Movie Makers*
🅢 Fri.: *The Concert Stages of Europe*

10:00 a.m.
❷ *$25,000 Pyramid*
❹ *Sale of the Century*
❺ *I Love Lucy*
❼ *Sally Jessy Raphaël*
❾ Wed.–Fri.: *My Favorite Martian*
Mon., Tue.: *Geraldo*
⓫ *Mork and Mindy* (except Thu.)
Thu.: *At the Movies*
㉛ Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
🅗 Wed.: **Movie:** *Sphinx*
Thu.: **Movie:** *Right of Way*
Fri.: **Movie:** *Birch Interval*
Mon.: *Behind the Scenes*
Tue.: **Movie:** *Another Woman's Child*
🅢 Wed.: **Movie:** *Period of Adjustment*
Thu.: **Movie:** *Lady L*
Fri.: **Movie:** *The Story of Will Rogers*
Mon.: **Movie:** *Betrayed*
Tue.: **Movie:** *Initiation to the Dance*

10:30 a.m.
❷ *New Card Sharks*
❹ *Classic Concentration*
❺ *Bewitched*
❼ *Jeopardy II*
❾ Wed.–Fri.: *Carol Burnett*
⓫ *Sanford and Son*
㉛ Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown's Journal*
Mon.: *Japan*
Tue.: *State of the Arts*
🅗 Mon.: **Movie:** *Dreamchild*
🅜 Thu.: **Movie:** *On the Edge*
Mon.: **Movie:** *Show Boat*
Tue.: **Movie:** *The Slender Thread*

11:00 a.m.
❷ *Price Is Right*
❹ *Wheel of Fortune*
❺ *One Day at a Time*
❼ *Who's the Boss?*
❾ Wed.–Fri.: *Bosom Buddies*
Mon., Tue.: *People Are Talking*
⓫ *Sanford and Son*
㉛ Wed.: *Wildside*
Thu.: *America: The Second Century*
Fri.: *Eat Well, Be Well*
Mon.: *Under Exercise*
Tue.: *Body Pulse*
🅜 Wed.: **Movie:** *Oliver's Story*

11:30 a.m.
❹ *Win, Lose, or Draw*
❺ *Too Close for Comfort*
❼ *Mr. Belvedere*
❾ Wed.–Fri.: *House Calls*
⓫ *Best Talk in Town*
㉛ Wed.: *Homestretch*
Thu.: *Adam Smith*
Fri.: *Equal Justice*
Mon.: *American Art Forum*
Tue.: *Body Watch*
🅜 Fri.: *Artie Shaw*

12 NOON
❷ ❾ News
❹ *Super Password*
❺ *All in the Family*
❼ *Ryan's Hope*
⓫ *Odd Couple*
㉛ Wed.: *The Power of Choice*
Thu.: *Fair Game*
Fri.: *Alive From Off Center*
Mon.: *Complete Gilbert and Sullivan*
Tue.: *Watch Me Move*
🅗 Wed.: **Movie:** *Quicksilver*
Thu.: **Movie:** *Dreamchild*
Fri.: **Movie:** *Legal Eagles*
Mon.: **Movie:** *Maxie*
Tue.: **Movie:** *The Gig*
🅜 Thu.: **Movie:** *How the West Was Won*
🅢 Wed.: **Movie:** *Out of Africa*
Thu., Tue.: **Movie:** *Christmas Lilies of the Field*
Fri.: **Movie:** *The Whoopee Boys*
Mon.: **Movie:** *The Best of Times*

12:30
❷ *Young and the Restless*
❹ *Scrabble*
❺ *Current Affair*
❼ *Loving*
⓫ Wed.: **Movie:** *The Barbarian and the Geisha* (1958). John Wayne.
Thu.: **Movie:** *Strange Bedfellows* (1965). Rock Hudson.
Fri.: **Movie:** *The Thrill of It All* (1963). Doris Day.
Mon.: **Movie:** *Bedtime Story* (1964). Marlon Brando.
Tue.: **Movie:** *The Brass Bottle* (1964). Tony Randall.
㉛ Fri.: *Elephant Games*
🅜 Wed.: **Movie:** *Hollywood Ghost Stories*
Mon.: **Movie:** *Reprisal!*
Tue.: **Movie:** *Quarterback Princess*

1:00
❹ *Days of Our Lives*
❺ *Hour Magazine*
❼ *All My Children*
❾ *High Rollers*
㉛ Wed.: *Mystery!: The Adventures of Sherlock Holmes II*
Thu.: *Upstairs, Downstairs*
Fri.: *Survival Special*
Tue.: *Masterpiece Theatre: All for Love*

1:30
❷ *Bold and the Beautiful*
❾ *Love Connection*
🅗 Thu.: **Movie:** *Fast Forward*
Tue.: **Movie:** *Yellowbeard*
🅜 Fri.: **Movie:** *Hurry Sundown*
🅢 Fri.: **Movie:** *The Turning Point*

2:00
❷ *As the World Turns*
❹ *Another World*
❺ *Popeye*
❼ *One Life to Live*
❾ *Newlywed Game*
㉛ Wed.: *Silicon Valley*
Thu.: *The Kitchen Presents: Two Moon July*
Fri.: *Jazz Stars of the Future*
Mon.: *The Constitution: That Delicate Balance*
Tue.: *Only One Earth*
🅗 Wed.: *Prince's Trust All-Star Rock Concert*
Fri.: **Movie:** *Trenchcoat*
Mon.: **Movie:** *Birch Interval*
🅜 Wed.: *High School Video Yearbook*
Mon.: **Movie:** *The Great Bank Hoax*
Tue.: *Dangerous Film Club*
🅢 Thu.: *Bill Cosby Himself*
Mon.: **Movie:** *Dreams Lost, Dreams Found*
Tue.: **Movie:** *The Story of Will Rogers*

2:30
❺ *Woody Woodpecker*
❾ *Dating Game*
⓫ Wed.–Fri.: *Scooby Doo*
Mon., Tue.: *Smurfs*
⓭ *The French Chef*
🅜 Wed.: **Movie:** *Quarterback Princess*
Thu.: **Movie:** *The President's Analyst*
Tue.: **Movie:** *Born Free*

3:00
❷ *Guiding Light*
❹ *Santa Barbara*
❺ *Dennis the Menace*
❼ *General Hospital*
❾ *Cannon*
⓫ Wed.–Fri.: *Smurfs*
Mon., Tue.: *Bravestar*
⓭ *Frugal Gourmet*
㉑ *Lilias, Yoga, and You*
㉛ *Square One TV*
🅗 Wed.: **Movie:** *Maxie*
Tue.: **Movie:** *Trenchcoat*
🅢 Wed.: *The Almost Royal Family*

3:30
❺ *Flintstones*
⓫ *G.I. Joe*
⓭ *This Old House*
㉑ *Hooked on Aerobics*
㉛ *Video Music Box*
🅗 Thu.: *Behind the Scen*
Fri.: *The Movie Make*
🅜 Mon.: **Movie:** *The New Maverick*
🅢 Fri.: *The Concert Sta of Europe*

4:00
❷ *Superior Court*
❹ *Donahue* (except Tue
Tue.: *Main Street*

5 Wed.–Fri.: *Gilligan's Island*
Mon., Tue.: *Ducktales*
7 *Oprah Winfrey Show*
9 *Barnaby Jones*
11 *Bionic Six*
13 21 *Sesame Street*
H Thu., Mon.: *Survival Series*
Fri.: *The Frog Prince*
M Wed.: *Comedy Experiment*
Fri.: **Movie:** *A Patch of Blue*
Tue.: *Animals Are Beautiful People*
S Wed.: *The Lilith Summer*
Thu.: **Movie:** *My American Cousin*
Fri.: *Blind Sunday*
Mon.: *The Emperor's Nightingale*
Tue.: *High School Narc* (cc)

4:30
2 *People's Court*
5 *Real Ghostbusters*
11 Wed.–Fri.: *Good Times*
Mon., Tue.: *Jem*
31 Wed.: *The Real Adventures of Sherlock Jones*
Thu.: *Perkins Family*
Fri., Mon.: *Mechanical Universe*
Tue.: *Wooster Square* (cc)
H Tue.: **Movie:** *Girl on the Edge of Town*
M Wed.: **Movie:** *Head Office*
Thu.: **Movie:** *Let Us Live*
S Wed.: **Movie:** *The Hideaways*

5:00
2 4 7 News
5 *Different Strokes*
9 Wed.–Fri.: *Hawaii Five-O*
Mon., Tue.: *T.J. Hooker*
11 Wed.–Fri.: *CHiPs*
Mon., Tue.: *Good Times*
13 *Mister Rogers*
21 *Sesame Street*
31 Wed.: *Y.E.S. Inc.*
Thu.: *American Interest*
Fri.: *Great Decision '87*
Mon.: *Innovation*
Tue.: *Body Electric*
H Wed.: **Movie:** *The Truth About Alex*
Thu.: **Movie:** *Players*
Fri.: **Movie:** *Agnes of God*
Mon.: *Behind the Scenes*
Tue.: *The Great Love Experiment*
M Mon.: *Grand Prix*
S Fri.: *High School Narc*
Mon.: *The Almost Royal Family*
Tue.: *Mom and Dad Can't Hear Me*

5:30
2 News
5 *Facts of Life*
11 Mon., Tue.: *Gimme a Break*
13 *Square One TV*
31 *City Comment*
H Mon.: **Movie:** *I, Desire*
M Tue.: **Movie:** *The Dirty Dozen*
S Thu.: *The Elephant's Child*

5:45
31 *News From City Hall*

Weeknights, September 16–18 and 21–22

WED., SEPT. 16

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *Nature Watch*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
H **Movie:** *Another Woman's Child*
M **Movie:** *The Ladies' Man*

6:30
5 *M*A*S*H*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
S **Movie:** *For Heaven's Sake*

7:00
2 4 5 11 News
7 *Jeopardy*
9 *$100,000 Pyramid*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 **Premiere:** *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 *Truth or Consequences*
1 **Baseball:** Yankees vs. Milwaukee
3 *MacNeil/Lehrer*
1 *Wild America:* Feathered Jewels"

:00
Premiere: *The Oldest ookie*
Highway to Heaven
Movie: *Hanover Street* 979). Harrison Ford.
Special: *The Blessings Liberty* (concludes at 11)
News
National Geographic pecial
New York City and the onstitution. Mayor Koch osts this program which lls of New Yorkers who ayed key roles in the tification of the onstitution.
Movie: *Quicksilver*
Movie: *Armed and ngerous*
Movie: *Rembrandt Brothers*

30
Entertainment Tonight
Thirteen Revisited. ecial series of vintage gramming from the t 25 years. (concludes midnight)
Portrait of Ben Franklin in His Own Words. Alexis Lauren stars in this one-man dramatization.
S *It's Garry Shandling's Show*

9:00
2 **Premiere:** *Wiseguy*
4 *A Year in the Life*
9 *Cousteau's Rediscovery of the World*
31 *Australian Movie of the Week*
S **Movie:** *Ruthless People*

9:10
21 **Movie:** *That's Dancing!* (1985). Gene Kelly hosts this nostalgic look at dance in Hollywood films.

9:30
M *High School Video Yearbook*

10:00
4 *St. Elsewhere*
5 11 News
H *Warning: Food May Be Hazardous to Your Health*
M **Movie:** *Stewardess School*
N **Movie:** *Two English Girls*

10:30
11 News
31 *Neon*
H *Prince's Trust All-Star Rock Concert*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *Odd Couple*
31 *Video Music Box*
S **Movie:** *Perfect Timing*

11:30
2 **Movie:** *The Coming* (1984). Susan Swift.
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
11 *The Honeymooners*
21 *TV Classics*
H **Movie:** *The Road Warrior*

11:35
M **Movie:** *Black Venus*

12 MIDNIGHT
5 *Taxi*
7 **Movie:** *Alexander: The Other Side of Dawn* (1977). Leigh McCloskey.
9 *Cannon*
11 *Star Trek*
13 *Masterpiece Theatre: All for Love*
21 *Long Island Report*

12:15 a.m.
N **Movie:** *3 Men and a Cradle*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
21 *Nova*
S *Coast to Coast*

1:00 a.m.
2 *T.J. Hooker*
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*

1:05 a.m.
H **Movie:** *Pray for Death*

1:15 a.m.
M **Movie:** *Richard Pryor Here and Now*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:55 a.m.
S **Movie:** *Choose Me*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
5 **Movie:** *Strange Behavior* (1980). Michael Murphy.
9 *Home Shopping Ovenight*
11 *Twilight Zone*

2:30 a.m.
4 *New Record Guide*
7 **Movie:** *Games* (1967). James Caan.
11 *Twilight Zone*
13 *Profiles of Nature*

2:45 a.m.
H **Movie:** *Getting Even*

2:55 a.m.
M **Movie:** *Rabid*

3:00 a.m.
4 **Movie:** *The Man Who Knew Too Much* (1934). Leslie Banks.
11 **Movie:** *Block Busters* (1944)
13 *National Geographic Special*

3:45 a.m.
S *Brothers*

4:00 a.m.
13 *Innovation*

4:05 a.m.
5 *I Love Lucy*

4:20 a.m.
H **Movie:** *Almost You*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
11 *One Step Beyond*
13 *Mystery!: The Adventures of Sherlock Holmes II*
M **Movie:** *Armed and Dangerous*

5:00 a.m.
11 *One Step Beyond*
S **Movie:** *Rock and Rule*

5:30 a.m.
4 *Getting in Touch*
9 11 News
13 *Open Mind*

THU., SEPT. 17

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *Profiles of Nature*
21 *New York's Master Chefs*
31 Italian programming (concludes at 8)
M **Movie:** *Murphy's Romance*
S **Movie:** *Betrayed*

6:30
5 *M*A*S*H*
7 News
11 *Benson*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 21 *Nightly Business Report*
H **Movie:** *Bronco Billy*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Truth or Consequences*
11 News
13 *MacNeil/Lehrer*
21 *Wild America*

8:00
2 **Special:** *The Muppets' 30 Year Celebration*
4 *Cosby Show*
5 **Special:** *Koch on Call*
7 *Sledge Hammer!*
9 News
11 **Movie:** *The Hunter* (1980). Steve McQueen.
21 *Automania:* "Staying Alive." Examines why the automobile is the cause of so many deaths.
31 *Dark Shadows*
M *Chet Atkins*
N **Movie:** *The Outlaw*
S **Movie:** *Warning Sign*

8:30
4 *Bob Hope Special*
5 **Movie:** *Columbo: Murder Under Glass* (1977). Peter Falk.
7 *The Charmings*
9 *Entertainment Tonight*
13 *Currents:* "Catholics in Crisis"
21 *This Old House*
31 *Dark Shadows*

9:00
2 **Special:** *We the People*
7 **Movie:** *Mr. Mom* (1983). Michael Keaton, Terri Garr.
9 **Movie:** *Breaking Up Is Hard to Do* (1979). Part I of II. Ted Bessell.
13 *Pope John XXIII*
31 *Masterpiece Theatre: All for Love*
H **Movie:** *Night of the Creeps*
M **Movie:** *Under the Rainbow*

9:10
21 *Mystery! The Adventures of Sherlock Holmes*

9:30
4 *Night Court*

10:00
4 *L.A. Law*
5 11 News
31 *Mystery!: The Adventures of Sherlock Holmes II*
N **Movie:** *Himatsuri*
S *Gallagher's Overboard*

10:20
21 *Masterpiece Theatre: All for Love*

10:30
11 News
13 *Changing Habits*
H *Vietnam War Story*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *Odd Couple*
13 *Jazz Tonight*
31 *New York City and the Constitution*
H *Inside the NFL*
M *Original Max Headroom*
S **Movie:** *Teachers*

11:30
2 **Movie:** *High School U.S.A.* (1983). Michael J. Fox.
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
11 *The Honeymooners*
21 *TV Classics*
M **Movie:** *Reform School Girls*

12 MIDNIGHT
5 *Taxi*
7 **Movie:** *Hennessy* (1975). Rod Steiger.
9 *Cannon*
11 *Billy Graham*
21 *Long Island Report*
H **Movie:** *Fast Forward*
N **Movie:** *A Test of Love*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
21 *National Geographic*

12:55 a.m.
S **Movie:** *The Stud*

1:00 a.m.
2 *T.J. Hooker*
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*

1:10 a.m.
M **Movie:** *Scanners*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:55 a.m.
H *On Location*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
5 **Movie:** *The Last Wave* (1978). Richard Chamberlain.
9 *Home Shopping Overnight*
11 *Twilight Zone*

2:30 a.m.
4 *New Record Guide*
7 **Movie:** *Sounder Part II* (1976). Ebony Wright.
11 *Twilight Zone*
13 *Profiles of Nature*

2:35 a.m.
S **Movie:** *The Hasty Heart*

2:55 a.m.
H **Movie:** *Torment*
M *The Hitcher*

3:00 a.m.
4 *Slightly Honorable* (1940). Pat O'Brien.
11 *Keys to Success*
13 *Survival Special*

3:30 a.m.
11 *Lifestyles of the Rich and Famous*

4:00 a.m.
13 *Innovation*

4:15 a.m.
5 *I Love Lucy*

4:20 a.m.
H **Movie:** *The Park Is Mine*
S **Movie:** *Stripper*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
11 *One Step Beyond*
13 *American Masters*

4:35 a.m.
M **Movie:** *Ninja III: The Domination*

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TELEVISION

5:00 a.m.
11 *One Step Beyond*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
9 11 News
13 *Currents*

5:50 a.m.
S *The Elephant's Child*

FRI., SEPT. 18

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gimme a Break*
13 *Profiles of Nature*
21 *Madeleine Cooks*
31 Italian programming (concludes at 8)
M **Movie:** *Period of Adjustment*
S **Movie:** *Invitation to the Dance*

6:30
5 *M*A*S*H*
7 News
11 *Benson*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 21 *Nightly Business Report*
H *Inside the NFL*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 *Truth or Consequences*
11 News
13 *MacNeil/Lehrer*
21 *Wild America*

8:00
2 *Summer Playhouse*
4 **Special:** *Rags to Riches*
5 **Movie:** *Duck Tales.* Animated feature.
7 **Special:** *Growing Pains*
9 News
11 *National Geographic*
21 *Nature*
31 *Washington Week*
H **Movie:** *Jagged Edge*
M **Movie:** *The Dirty Dozen*
N **Movie:** *Alfie*
S **Movie:** *The Whoopee Boys*

8:30
9 *Entertainment Tonight*
13 *Wall $treet Week*
31 **Movie:** *Doctor Who*

9:00
2 **Movie:** *National Lampoon's Vacation* (1983). Chevy Chase. Hilarious comedy about a family who plans the perfect vacation, only to have everything go wrong.
7 *Max Headroom*
9 **Movie:** *Breaking Up Is Hard to Do* (1979). Part II of II. (Part I, Thu., 9/17 at 9.)
11 *Billy Graham*
13 *Great Performances: Wagner Part I*

9:05
21 *American Masters:* "George Gershwin Remembered." Family members and friends talk about the great composer as both a family man and an artist.

9:30
S *Best of Bizarre*

10:00
4 *Private Eye*
5 11 News
7 *20/20*
13 *Design*
H **Movie:** *Legal Eagles*
N **Movie:** *Belizaire the Cajun*
S *Brothers*

10:30
11 News
31 *The Magician*
M *Crazy About the Movies:* "Steve McQueen"
S *It's Garry Shandling's Show*

11:00
2 4 7 News
5 *Late Show*
9 *Carol Burnett*
11 *At the Movies*
13 **Movie:** *The Stranger's Return* (1933). Miriam Hopkins.
21 *Of Thee We Sing.* America as seen through video snapshots.
31 *Video Music Box*
S **Movie:** *The Texas Chainsaw Massacre Part 2*

11:30
2 **Movie:** *An American Werewolf in London* (1981). David Naughton.
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
11 *The Honeymooners*
M **Movie:** *About Last Night*

12 MIDNIGHT
5 *Taxi*
7 **Movie:** *Who Slew Auntie Roo?* (1972). Shelley Winters, Mark Lester. A strang old woman lures children into her lair; based on the fairytale, *Hansel and Gretel.*
9 *Cannon*
11 *Star Trek*
21 *Long Island Report*
H **Movie:** *F/X*
N **Movie:** *The Quiet Earth*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
13 *George Forss*
21 **Movie:** *Father's Little Dividend* (1951). Elizabeth Taylor, Spencer Tracy. Excellent sequel to *Father of the Bride* about a man who faces the prospect of becoming a grandfather; Tracy is marvelous.

12:50 a.m.
S **Movie:** *Submission*

1:00 a.m.
5 **Special:** *MTV Awards*
9 *Joe Franklin Show*
11 *Run Away With the Rich and the Famous*
13 *Never the Twain*

1:25 a.m.
M **Movie:** *Bolero*

1:30 a.m.
2 *Win, Lose, or Draw*
4 *Friday Night Videos*
11 News
13 *MacNeil/Lehrer*

1:50 a.m.
7 News
H *Inside the NFL*

2:00 a.m.
2 *Win, Lose, or Draw*
5 **Movie:** *McMillan: Cop of the Year* (1977). Rock Hudson.
9 **Movie:** *Gambit* (1966). Shirley MacLaine.
11 *Hit City*

2:20 a.m.
7 **Movie:** *The Plainsman* (1968). Don Murray.

2:30 a.m.
2 **Movie:** *And No One Could Save Her* (1972). Lee Remick.
4 News
11 *Twilight Zone*
13 *Profiles of Nature*

2:40 a.m.
S *Comedy Spotlight*

2:50 a.m.
H **Movie:** *A Breed Apart*

3:00 a.m.
4 *New Record Guide*
11 **Movie:** *Follow the Leader* (1944)
13 *Film on Film*

3:15 a.m.
M **Movie:** *A Night in Heaven*

3:30 a.m.
4 **Movie:** *Second Chorus* (1940). Fred Astaire.

3:35 a.m.
S **Movie:** *Prizzi's Honor*

4:00 a.m.
9 **Movie:** *The Virgin Soldiers* (1970). Lynn Redgrave. Marvelous comedy-drama about British recruits in Singapore.
13 **Movie:** *Son of Frankenstein* (1939)

4:15 a.m.
2 *Newsmakers*
7 **Movie:** *Mustang Country* (1976). Joel McCrea.

4:25 a.m.
H **Movie:** *Jagged Edge*

4:30 a.m.
5 *I Love Lucy*
11 *One Step Beyond*

4:40 a.m.
M **Movie:** *Cut and Run*

4:45 a.m.
2 **Movie:** *Mousey* (1973). Kirk Douglas, Jean Seberg. Thriller about a crazy teacher who will stop at nothing to take vengeance on his ex-wife; Douglas is superb.

5:00 a.m.
4 *Ben Casey*
11 *U.S. Farm Report*

5:30 a.m.
11 News

5:45 a.m.
S *Blind Sunday*

MON., SEPT. 21

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Benson*
13 *Wild America*
21 *Victory Garden*
31 Italian programming (concludes at 8)
S **Movie:** *Period of Adjustment*

6:30
5 *M*A*S*H*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Truth or Consequences*
11 News
13 *MacNeil/Lehrer*
21 *Wild America*
H *Fraggle Rock*

8:00
2 *Frank's Place*
4 *ALF*
5 *Daycare Special*
7 *MacGyver*
9 News
11 **Movie:** *Paradise Alley* (1978). Sylvester Stallone.
21 *Antarctica: The Last Continent.* A look at seals, penguins, whales, and other amazing wildlife in one of the last unspoiled wonderlands of the world.
31 *Video Music Box*
H **Movie:** *Youngblood*
M **Movie:** *Murphy's Romance*
N **Movie:** *Two English Girls*
S *Shelley Duvall's Tall Tales & Legends:* "Davy Crockett"

8:30
2 *Kate & Allie*
4 *Valerie*
9 *Entertainment Tonight*
13 *Adam Smith's Money World*

9:00
2 *Newhart*
4 **Movie:** *If It's Tuesday, It Must Be Belgium* (1987). Claude Akins.
7 **Football:** Jets vs. New England (concludes at midnight, approx.)
9 **Movie:** *Executive Suite* (1954). William Holden.
13 *The Adams Chronicles*
21 *An Evening With Tom Peters.* The author of the best-selling business book *In Search of Excellence,* talks about the keys to achieving success.
31 *Rare Silk*
S **Movie:** *Dreams Lost, Dreams Found*

9:30
2 *Designing Women*

10:00
2 *Cagney & Lacey*
5 11 News
13 *American Masters*
21 *Health Century*
31 *Watch Me Move.* Documentary focusing o the impact of Black socia dance on 20th-century America.
H *Prince's Trust All-Star Rock Concert*
M **Movie:** *Marlowe*

10:15
N **Movie:** *Salt of the Earth*

10:30
11 News

11:00
2 4 News
5 *Late Show*
9 *Carol Burnett*
11 *Odd Couple*
13 *Upstairs, Downstairs*
21 *Monty Python*
31 *Only One Earth*
H **Movie:** *Night of the Creeps*
S **Movie:** *Thunder Alley*

11:30
2 *Hunter*
4 *Best of Carson*
9 *Entertainment Tonight*
11 *The Honeymooners*
21 *TV Classics*

11:40
M **Movie:** *The Hitcher*

12 MIDNIGHT
5 *Taxi*
7 News
9 *Cannon*
11 *Star Trek*
13 *Nature*
21 *Long Island Report*
N **Movie:** *3 Men and a Cradle*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *Nightline*
21 *Nature*
H **Movie:** *Torment*

12:40 a.m.
2 **Movie:** *Murder Me, Murder You* (1983). Stacy Keach.

12:45 a.m.
S **Movie:** *Ruthless People*

1:00 a.m.
5 *World Vision*
7 **Movie:** *Killer Force* (1975). Telly Savalas, Hugh O'Brian. Corruption at a diamond syndicate's desert mine in South Africa; strong supporting cast.
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*

1:20 a.m.
M **Movie:** *Killer Party*

1:30 a.m.
4 11 News
13 *MacNeil/Lehrer*

1:55 a.m.
H **Movie:** *The Road Warrior*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Shadow of the Hawk* (1976)
9 *Home Shopping Overnight*
11 *Twilight Zone*

2:30 a.m.
4 *Matchmaker*
11 *Twilight Zone*
13 *Profiles of Nature*
S **Movie:** *The Stud*

2:55 a.m.
M **Movie:** *Missing in Action*

3:00 a.m.
4 *New Record Guide*
7 News
11 **Movie:** *The Rare Breed* (1966). James Stewart.
13 *Nova*

3:30 a.m.
4 *Ben Casey*
7 **Movie:** *Every Man Needs One* (1972). Ken Berry.
H **Movie:** *Krush Groove*

4:00 a.m.
5 *I Love Lucy*
13 *Innovation*

4:15 a.m.
S *Shelley Duvall's Tall Tales & Legends:* "Davy Crockett"

4:30 a.m.
4 *Ben Casey*
13 *Masterpiece Theatre*

4:40 a.m.
M **Movie:** *Rabid*

5:00 a.m.
7 *Branded*
11 *One Step Beyond*
13 *American Interests*

5:05 a.m.
H **Movie:** *Youngblood*

5:15 a.m.
S *The Emperor's Nightingale*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
9 11 News

TUE., SEPT. 22

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Benson*
13 *Degrassi Junior High*
21 *Innovation*
31 Italian programming (concludes at 8)
H **Movie:** *Sphinx*
S **Movie:** *Grown Ups*

6:30
5 *M*A*S*H*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Truth or Consequences*
11 News
13 *MacNeil/Leher*
21 *Wild America*

8:00
2 *Houston Knights*
4 **Special:** *Matlock*
5 **Movie:** *Fun With Dick and Jane* (1977). George Segal.
7 *Who's the Boss?*
9 News
11 *Keys to Success*
21 *Nova*
31 *Dark Shadows*
H **Movie:** *Shadow Play*
M **Movie:** *Stewardess School*
N **Movie:** *Kaos*
S **Movie:** *Prizzi's Honor*

8:30
7 **Premiere:** *Full House*
9 *Entertainment Tonight*
11 **Baseball:** Yankees vs. Milwaukee
13 *Innovation*
31 *Dark Shadows*

9:00
2 **Movie:** *Angel in Green* (1987). Bruce Boxleitner.
7 *Growing Pains*
9 **Movie:** *Requiem for a Heavyweight* (1962). Anthony Quinn, Mickey Rooney. Grim account of a fighter whose ring career is over, forcing him into corruption and degradation; Rooney is terrific as the pathetic cohort.
13 *Nova*
31 *Shoestring*

9:10
21 *We the People.* First of a four-part series hosted by Peter Jennings which travels across America to examine the Constitution at work.

9:30
7 **Premiere:** *I Married Dora*
M *Original Max Headroom*

10:00
4 *Crime Story*
5 News
7 *Moonlighting*
13 *We the People*
31 *The Two Ronnies*
H **Movie:** *The Man With One Red Shoe*
M **Movie:** *Shanghai Surprise*

10:20
21 *National Geographic Special*

10:30
31 *Open All Hours*
S **Movie:** *Fool for Love*

11:00
2 4 7 11 News
5 *Late Show*
9 *Carol Burnett*
13 *Intercom*
31 *Video Music Box*

11:30
2 *Diamond*
4 *Tonight Show*
7 *Nightline*
9 *Entertainment Tonight*
11 News
21 *TV Classics*

11:35
H **Movie:** *The Fly*

11:40
M *Chet Atkins*

11:45
N **Movie:** *I Be Done Been Was Is*

12 MIDNIGHT
5 *Taxi*
7 **Movie:** *A Small Town in Texas* (1976). Timothy Bottoms, Susan George. A man seeks revenge on the sheriff who framed him on a drug charge and then stole his wife; good performances.
9 *Cannon*
11 *The Honeymooners*
21 *Long Island Report*

12:15 a.m.
N **Movie:** *Rembrandt*

12:25 a.m.
S *Gallagher's Overboard*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
11 *Star Trek*
13 *The World at War*
21 *The Man Who Loved Birds*

12:40 a.m.
2 **Movie:** *Wait Til Your Mother Gets Home* (1983). Dee Wallace.
M **Movie:** *Flashpoint*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*

1:15 a.m.
H **Movie:** *Almost You*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*
S **Movie:** *Teachers*

1:50 a.m.
7 News

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *The Quest*
9 *Home Shopping Overnight*
11 *Twilight Zone*

2:15 a.m.
M **Movie:** *Certain Fury*

2:20 a.m.
7 **Movie:** *Trapeze* (1956). Burt Lancaster.

2:30 a.m.
4 *Matchmaker*
11 *Twilight Zone*
13 *Profiles of Nature*

2:55 a.m.
H **Movie:** *The Park Is Mine*

3:00 a.m.
4 *New Record Guide*
11 **Movie:** *Body and Soul* (1947). John Garfield, Lilli Palmer. Classic film of a boxer who works his way up by devious means and becomes a famous champ; terrific photography, Oscar-winning editing, and wonderful performances.
13 *Disappearing World*

3:25 a.m.
S *Comedy Spotlight*

3:30 a.m.
4 *Ben Casey*

3:45 a.m.
M **Movie:** *Richard Pryor Here and Now*

4:00 a.m.
13 *Innovation*

4:05 a.m.
5 *I Love Lucy*

4:25 a.m.
S *Mom and Dad Can't Hear Me*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
13 *Upstairs, Downstairs*

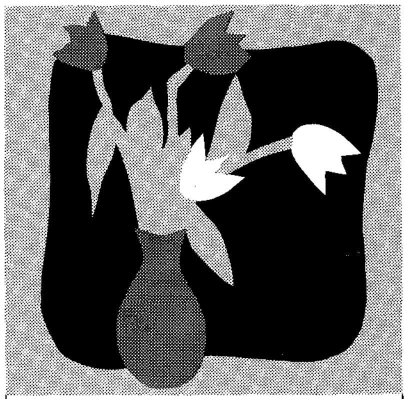
4:40 a.m.
H **Movie:** *The Vindicator*

5:00 a.m.
11 *One Step Beyond*

5:20 a.m.
M **Movie:** *Shanghai Surprise*

5:25 a.m.
S *High School Narc*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
13 *Tony Brown's Journal*



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I	■	S	■	I	■	O	■	■	■	B	■	E	■	E
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Weekend, September 19–20

SAT., SEPT. 19

6:00 a.m.
4 *Joy of Gardening*
5 *I Love Lucy*
7 *Guns of Will Sonnett*
9 News
11 *Christian Science*
13 *Survival Special*

6:20 a.m.
H **Movie:** *Yellowbeard*

6:30 a.m.
2 *Patchwork Family*
4 *Cliffwood Kids*
5 *World Tomorrow*
7 *Wildlife Adventure*
9 *Comic Strip* (concludes at 9 a.m.)
11 *Planet of the Apes*
M **Movie:** *White Nights*
S **Movie:** *Electric Dreams*

7:00 a.m.
4 *Kidsongs*
5 *Sylvanian Family*
7 *Wild Kingdom*
11 *Hugga Bunch*
13 *Currents*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Star Com*
7 *Kids Are People Too*
13 *Open Mind*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *Lady Lovely Locks*
7 **Special:** *Care Bears Movie*
11 *Heathcliff*
13 *The Constitution*
21 *Money Management*
H **Movie:** *A Hero Ain't Nothin' But a Sandwich*

8:30 a.m.
2 *Might Mouse*
4 *Smurfs*
5 *Popples*
11 *Hee Haw*
S **Movie:** *The Gold of Naples*

9:00 a.m.
2 *Muppet Babies I*
5 *Get Along Gang*
9 *Superman*
13 *Washington Week in Review*
11 *Soul Train*
21 *American Adventure*
M **Movie:** *Strangers Invaders*

9:30 a.m.
2 *Muppet Babies II*
5 *Gilligan's Island*
13 *One-on-One*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Fraggle Rock*
5 *Wrestling Challenge*
7 *My Pet Monster*
9 *Buck Rogers*
11 *Solid Gold*
13 *Firing Line*
21 *The Constitution*
31 *Body Electric*
H *Inside the NFL*
S **Movie:** *A Patch of Blue*

10:30 a.m.
2 *Garbage Pail Kids*
4 *Alvin*
7 *Real Ghostbusters*
31 *Wooster Square*
M *Original Max Headroom*

11:00 a.m.
2 *Popeye & Son*
4 *Alf*
5 *Dr. Science*
7 *Flintstone Kids*
9 *Wrestling Spotlight*
11 *Star Search*
13 *Tony Brown's Journal*
21 *Victory Garden*
31 *Video Music Box*
H **Movie:** *Bronco Billy*
M **Movie:** *Shanghai Surprise*

11:30 a.m.
2 *Teen Wolf*
4 *New Archies*
5 *New Monkees*
7 *Bugs Bunny*
13 *Adam Smith*
21 *New York's Master Chefs*

12 NOON
2 *Storybreak*
4 *Foofur*
5 *Wonderful World of Disney*
7 *Animal Crack-ups*
9 *America's Top Ten*
11 *Wrestling*
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*
S **Movie:** *The Best of Times*

12:30
2 *Kid Video*
4 *I'm Telling*
7 *Health Show*
9 *America's Top Ten*

12:40
21 *This Old House*

1:00
2 *Guinness Records*
4 *Young People's Special:* "Child Molesting"
5 **Special:** *Mumm-Ra Lives* and *Thundercats*
7 *Weekend Specials*
9 *New American Bandstand*
11 **Movie:** *Shark* (1968). Burt Reynolds.
13 **Football:** Cornell vs. Penn
31 *Good Morning Asia*
H *Soupman*
M **Movie:** *Terror by Night*

1:20
21 *Frugal Gourmet*

1:30
2 *History of College Football*
4 *Wacky World of Sports*
7 *The Avengers*
H **Movie:** *The Man With One Red Shoe*

2:00
4 **Baseball:** To be announced
9 *Black Sheep Squadron*
21 *Joy of Painting*
31 *World TV Presents* (Chinese programming)
M **Movie:** *Sherlock Holmes and the Secret Weapon*
S **Movie:** *Grown Ups*

2:30
2 **Football:** Georgia vs. Clemson
7 *Greatest Sports Legends*
21 *Magic of Oil Painting*

3:00
5 **Movie:** *Duck Tales.* Animated feature.
7 **College Football:** Boston College vs. U.S.C.
9 *Knightrider*
11 *Keys to Success*
21 *Rod and Reel*
H *Warning: Food May Be Hazardous to Your Health*

3:30
11 *Music Machine*
21 *Motorweek*
H **Movie:** *The Money Pit*
M **Movie:** *Ivanhoe*

4:00
9 *Hawaii Five-O*
11 *Puttin' On the Hits*
13 *Pope John XXIII*
21 *Woodwright's Shop*
31 *All About TV*
S **Movie:** *Dreams Lost, Dreams Found*

4:30
11 *New Gidget*
21 *This Old House*
31 *Cityscope*

5:00
4 *Fight Back*
5 *Mission: Impossible*
9 Wrestling
11 *What a Country*
21 **Movie:** *Doctor Who*
31 *Japan*
H *Prince's Trust All-Star Rock Concert*

5:30
4 *Heroes: Made in the U.S.A.*
11 *Bustin' Loose*
13 *Rhythms of Earth*
31 *Looking East*

6:00
2 *The People*
4 News
5 *What's Happening Now?*
9 *It's a Living*
11 *Fame*
13 *National Geographic Special*
31 *Images/Imagenes*
H **Movie:** *Victory*
M **Movie:** *Back to School*
S **Movie:** *Electric Dreams*

6:30
2 4 News
5 *Small Wonder*
9 *Mama's Family*
31 *In Black and White*

7:00
2 7 News
4 *Strictly Business*
5 *Three's Company*
9 *Kiner's Korner*
11 *Tales From the Darkside*
13 *Newton's Apple*
21 *Blake's Seven*
31 *Computer Show*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *M*A*S*H*
7 *New York Views*
9 **Baseball:** Mets vs. Pittsburgh
11 *Charles in Charge*
13 *Wild America*

8:00
2 *It's an Adventure Charlie Brown!*
4 *Facts of Life*
5 **Special:** *Werewolf*
7 **Movie:** *Once a Hero*
11 **Movie:** *Operation Petticoat* (1959). Tony Curtis.
13 *World at War*
21 *Man About the House*
31 *Upstairs, Downstairs*
H **Movie:** *The Fly*
M **Movie:** *Shanghai Surprise*
N **Movie:** *The Return of the Scarlet Pimpernel*
S **Movie:** *Beverly Hills Cop*

8:30
4 *227*
21 *Keep It in the Family*

9:00
2 **Movie:** *The Last Starfighter* (1984). Lance Guest.
4 *Golden Girls*
13 *Mystery!: The Adventures of Sherlock Holmes II*
21 *The Good Neighbors*
31 *Secret Agent*

9:30
4 *Mama's Boy*
7 **Movie:** *Desperate*

9:40
21 *Dad's Army*

9:45
5 **Special:** *Emmy Awards Preview*

10:00
4 **Special:** *Miss America Pageant*
5 News
13 *Film on Film*
31 *Blake's Seven*
H *On Location*
M **Movie:** *Trouble in Mind*
N **Movie:** *The Happiest Days of Your Life*
S *The Temptations and the Four Tops*

10:20
21 *No Place Like Home*

10:30
5 *Sports Extra*
9 11 News

10:55
21 *Butterflies*

11:00
2 7 News
5 **Movie:** *Lovers and Other Strangers.* (1970). Cloris Leachman.
9 **Special:** *Farm Aid* (concludes at 1 a.m.)
11 **Movie:** *Rabbit Test* (1978). Billy Crystal.
13 **Movie:** *Cry Havoc* (1943)
31 *Eye on Dance.* Guests include Gregory Hines and Charles Honi Coles.
H **Movie:** *Jo Jo Dancer, Your Life Is Calling*
S **Movie:** *Hardbodies*

11:30
7 News
21 **Movie:** *That's Dancing!* (1985)
31 *State of the Arts*

11:45
2 **Movie:** *Love Is Not Forever* (1974). Gary Frank.
7 **Movie:** *Torn Between Two Lovers* (1979)

11:55
M **Movie:** *Dead-End Drive-In*

12 MIDNIGHT
4 News
N **Movie:** *Cruising*

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12:30 a.m.
4 *Saturday Night Live*

12:35 a.m.
13 *Breaking Ground*

12:40 a.m.
H **Movie:** *The Awakening*
S **Movie:** *The Fly*

1:00 a.m.
9 **Movie:** *Here Comes Mr. Jordan* (1941). Robert Montgomery.
11 *Women's Wrestling*
13 *Monty Python*

1:10 a.m.
5 **Movie:** *Too Hot to Handle* (1938). Clark Gable.

1:25 a.m.
M **Movie:** *The Groove Tube*

1:30 a.m.
13 *Monty Python*

1:40 a.m.
7 **Movie:** *Dodge City* (1939). Errol Flynn.

1:56 a.m.
2 *Win, Lose, or Draw*

2:00 a.m.
4 *Showtime at the Apollo*
11 News
13 **Movie:** *The Mummy* (1932)

2:20 a.m.
S **Movie:** *Grown Ups*

2:25 a.m.
H **Movie:** *Nights in White Satin*

2:26 a.m.
2 News

2:30 a.m.
11 **Movie:** *The Last Command* (1955). Sterling Hayden.

2:40 a.m.
M **Movie:** *Lust in the Dust*

3:00 a.m.
4 *Comedy Club*
9 **Movie:** *Buck and the Preacher* (1972). Sidney Poitier.

3:15 a.m.
2 **Movie:** *Help on My Terms* (1974). David Hartman.
13 **Movie:** *Mad Love* (1935)

3:30 a.m.
4 *Ask Dr. Ruth*

3:45 a.m.
7 **Movie:** *Sullivan's Empire* (1967). Martin Miller.

4:00 a.m.
4 *Snicker Theater*

4:05 a.m.
H **Movie:** *The Fly*

4:10 a.m.
M **Movie:** *Back to School*
S **Movie:** *The Gold of Naples*

4:25 a.m.
13 **Movie:** *The Black Cat* (1934)

4:30 a.m.
11 *F-Troop*

5:00 a.m.
9 *Lobo*
11 *Insight*

5:30 a.m.
7 *New York Views*
11 News
13 *Yesterday's Time*

5:45 a.m.
H *Warning: Food May Be Hazardous to Your Health*

SUN., SEPT. 20

6:00 a.m.
4 *High School Sports Report*
5 *Hour of Power*
7 *Guns of Will Sonnett*
9 News
11 *Christopher Close-up*
13 *Intercom*
M *High School Video Yearbook*
S **Movie:** *For Heaven's Sake*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
7 *Christopher Close-up*
9 *Hispanic Horizons*
11 *Christian Science*
H **Movie:** *Mr. Love*
M **Movie:** *The Biggest Bundle of Them All*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Point of View*
11 *Gospel Hour*
13 *Sesame Street*

7:30 a.m.
2 *Way to Go*
4 *Headlines on Trial*
7 *This Is the Life*
9 *Sunday Mass*
S **Movie:** *Kid Colter*

8:00 a.m.
2 *For Our Times*
4 *Sunday Today*
5 *Oral Roberts*
7 *Insight*
9 *Funtastic World*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *Fraggle Rock*

8:30 a.m.
2 *Wall Street Journal*
5 *Sunday Mass*
7 *Tiempo*
H *Seabert*
M **Movie:** *Short Circuit*

9:00 a.m.
2 News
5 *McCreary Report*
7 *Showcase of Homes*
11 *Inhumanoids*
13 *Sesame Street*
21 *French in Action*
H **Movie:** *Test of Love*

9:30 a.m.
4 *Meet the Press*
7 *World of Photography*
11 *Jem*
S *The Elephant's Child*

10:00 a.m.
4 *McLaughlin Group*
5 *World of Disney*
7 *America's Top Ten*
9 *The Jetsons*
11 *Captain Power*
13 *Square One TV*
21 *Tony Brown's Journal*
S **Movie:** *Legal Eagles*

10:30 a.m.
2 *Face the Nation*
4 *News Forum*
7 *Safari to Adventure*

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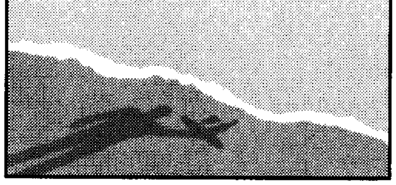

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TELEVISION

9 *Bugs Bunny*
11 *Keys to Success*
13 *Soap Box*
21 *Inside Albany*
H *On Location*
M **Movie:** *Armed and Dangerous*

11:00 a.m.
2 *Community*
4 *Visione*
5 **Movie:** *Tarzan the Magnificent* (1960). Gordon Scott.
7 *News Conference*
9 *Knightrider*
11 *F-Troop*
13 *Wonderworks*
21 *Washington Week In Review*

11:30 a.m.
2 *Newsmakers*
4 *Positively Black*
7 *David Brinkley*
11 **Movie:** *Abbott and Costello in the Foreign Legion*
21 *Wall $treet Week*
H **Movie:** *Players*

12 NOON
2 *This Is NFL*
4 *Essence*
9 *Greatest American Hero*
13 *Washington Week*
21 *Adam Smith*
M **Movie:** *Three Men and a Cradle*
S *Bill Cosby Himself*

12:30
2 *NFL Today*
4 *NFL '87*
7 *Business World*
13 *Inside Albany*
21 *Wild America*

12:45
5 **Movie:** *Silent Movie* (1976). Mel Brooks, Burt Reynolds. Good attempt at reviving silent comedy with Brooks as a movie producer hoping for a comeback; all-star cast, playing cameo roles, includes Liza Minnelli, Bernadette Peters, James Caan, and Marcel Marceau.

1:00
2 **Movie:** *All My Darling Daughters* (1972). Robert Young.
4 **Football:** Denver vs. Greenbay
7 *Like It Is*
9 *This Week in Baseball*
11 **Movie:** *Paradise Lagoon* (1958). Diane Cilento.
13 *Great Performances*
21 *Nature*

1:30
9 **Baseball:** Mets vs. Pittsburgh
H **Movie:** *The Truth About Alex*

2:00
7 *Ebony/Jet Showcase*
13 *American Masters*
21 *Moyers*
31 *World TV Presents* (Chinese programming)
M **Movie:** *The Ladies' Man*
S **Movie:** *Girl Happy*

2:30
2 **Movie:** *Call to Danger* (1972). Peter Graves.
5 **Movie:** *Shogun* (1980). Richard Chamberlain.
7 *The Avengers*
H **Movie:** *Fast Forward*

3:00
11 **Movie:** *The Man With the Power* (1977). Vic Morrow.
13 *Great Performances*
21 *The Collectors*
31 *Washington Week in Review*

3:30
7 *Siskel & Ebert & the Movies*
21 *Dining in France*
31 *Ask Congress*

4:00
2 **Football:** Giants vs. Dallas (concludes at 7, approx.)
4 *Super Chargers*
7 **Special:** Auto Race
21 *Great Chefs*
31 *Tony Brown's Journal*
M **Movie:** *Chisum*
S **Movie:** *Except for Thee and Me*

4:30
4 *Wacky World of Sports*
9 *Greats of the Game*
31 *World Chronicle*
H *How to Raise a Street-Smart Child*

4:35
21 *This Old House*

5:00
4 *Born Famous*
5 **Movie:** *Hard Knox* (1983). Robert Conrad.
9 *Buck Rogers*
11 *Fame*
13 *In Search of the Trojan War*
31 *Hello Jerusalem*

5:10
21 *This Old Shack.* A spoof of the popular PBS series *This Old House.*

5:20
21 *This Old House*

5:30
H *Fraggle Rock*

5:50
21 *Nova*

6:00
4 7 News
9 *Police Story*
11 **Movie:** *Young Warriors* (1983). Ernest Borgnine.
13 *Victory Garden*
31 *U.S. Nippon Newscope*
H **Movie:** *Remo Williams: The Adventure Begins*
M **Movie:** *The President's Analyst*
S **Movie:** *Legal Eagles*

6:15
31 *Business Nippon*

6:30
4 7 News
13 *This Old House*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
9 *Entertainment This Week*
13 *Disappearing World*
21 *The Man Who Loved Birds.* Follows photographer John Bax as he films some of the most rarely-seen birds in the world.
31 *Japanese Theatre*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 **Special:** *Emmy Awards* (concludes at 11)
7 *Spencer: For Hire*
9 *David Toma*
11 *Lifestyles of the Rich and Famous*
13 *Nature*
21 *The Music of Tommy Dorsey.* A salute to the famed orchestra leader; includes the final television appearance by the late Buddy Rich.
31 *Degrassi Junior High.* Series dealing with topics important to teens.
H **Movie:** *Mandela*
M **Movie:** *Short Circuit*
N **Movie:** *Conquest of the Air*
S **Movie:** *Half Moon Street*

8:30
4 *My Two Dads*
9 *Face-off*
31 *Teen Theatre*

9:00
2 **Movie:** *Micki and Maude* (1984). Dudley Moore.
4 **Movie:** *Highwayman* (1987). Sam Jones.
7 **Movie:** *The Best Little Whorehouse in Texas* (1982). Burt Reynolds.
9 *New Jersey People*
11 *Run Away With the Rich and Famous*
13 *Masterpiece Theatre: All for Love*
31 *Pope John XXIII.* Charles Durning stars in this one-man show about the late Pope John XXIII.

9:30
9 *In Depth*
11 *Keys to Success*
S **Movie:** *P.O.W. the Escape*

10:00
9 *Straight Talk*
11 News
13 *Alive From Off Center*
21 *Mystery!: The Adventures of Sherlock Holmes*
M **Movie:** *Teachers*
N **Movie:** *A Test of Love*

10:30
11 *At the Movies*
13 *Thirteen Revisited*
31 **Movie:** *The Terry Fox Story* (1983)
H *Vietnam War Story*

11:00
2 4 5 News
9 *Carol Burnett*
11 *Odd Couple*
21 *Mystery!: The Adventures of Sherlock Holmes*
H *On Location*
S *Coast to Coast*

11:15
2 News

11:30
4 5 *Sports*
7 News
9 *World Tomorrow*
11 *The Honeymooners*

11:45
2 Sports

11:50
M **Movie:** *Armed and Dangerous*

12 MIDNIGHT
2 *Rockford Files*
4 *Hardcastle and McCormick*
5 *9 to 5*
7 News
9 *Jimmy Swaggart*
11 *Star Trek*
21 *Alive From Off Center*
H **Movie:** *Born American*
N **Movie:** *Morons From Outer Space*

12:15 a.m.
7 Sports

12:30 a.m.
5 *Mission: Impossible*
7 **Movie:** *Murders in the Rue Morgue* (1971)
13 *Great Performances*
S *Bill Cosby Himself*

1:00 a.m.
2 *Win, Lose, or Draw*
4 *NCTV*
9 *Joe Franklin*
11 *Tales From the Darkside*

1:20 a.m.
M **Movie:** *The Hit*

1:30 a.m.
2 *Win, Lose, or Draw*
5 *Kojak*
11 News
13 *Design*

1:50 a.m.
H **Movie:** *Remo Williams: The Adventure Begins*

2:00 a.m.
2 News
4 *Positively Black*
9 *Home Shopping Overnight*
11 **Movie:** *The Light in the Piazza* (1962)

2:15 a.m.
7 **Movie:** *Bronk* (1976)

2:20 a.m.
S **Movie:** *Perfect Timing*

2:30 a.m.
4 *First Estate*
5 *Children's Fund*
13 *Pope John XXIII*

3:00 a.m.
5 *Save the Children*
M **Movie:** *Three Man ar a Cradle*

3:45 a.m.
7 *Safari to Adventure*

3:50 a.m.
H **Movie:** *Armed Response*

3:55 a.m.
S **Movie:** *Warning Sigr*

4:00 a.m.
7 *Guns of Will Sonnett*
11 *Twilight Zone*
13 *Changing Habits*

4:30 a.m.
7 *The Avengers*
11 *Twilight Zone*
13 *American Masters*

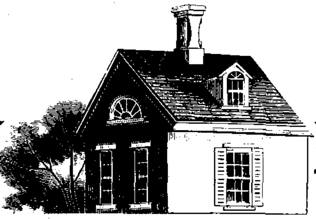
4:50 a.m.
M **Movie:** *Head Office*

5:00 a.m.
11 *One Step Beyond*

5:25 a.m.
H *How to Raise a Street-Smart Child*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
13 *Wall Street Week*

5:40 a.m.
S **Movie:** *Kid Colter*



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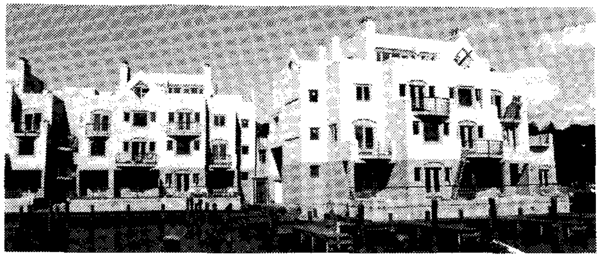


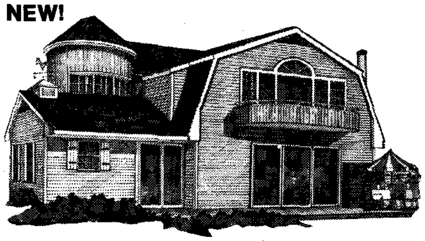
Picturesque views of Hudson River & Tappan Zee Br. Resale units: 2 BR/2 1/2 bath, 3 BR, some multi-level. Fireplaces, decks, boat slips. Sales $300,000 - $500,000; rentals from $1400/month. Phase II plans available this Fall.

Since 1931
LUDECKER agency
914-358-3700
143 Main Street Nyack, NY 10960

OPEN NOW! BRAND NEW!

LOVE AT FIRST SITE!

Tiffany Farms
Bridgehampton, NY



Only 13 homes are available in an enclave of 27 acres surrounded by horse farms, vineyards & beautiful country landscape. Exquisite homes, such as this barn-style house, 4 bdrms, 3½ baths, private decks, European kitchens, brick fireplaces, full basement on one acre of land amidst a 14 acre never to be developed reserve for your privacy and enjoyment. $375.000. Excellent bank financing available. Located 1½ miles north of Main Street, Bridgehampton at the corner of Mitchell Lane and Scuttle Hole Road.

FOR APPT. CALL TIFFANY FARMS (516) 621-1539

APARTMENT Manhattan

78th St & Madison—1 & 2 BR furn apts, corp leases avail. 212-308-9195.

APARTMENT/HOUSE WANTED

Executive—Seeks 1 BR Manhattan sublet in drmn bldg thru Dec 31. 516-931-4829.

Luxurious Manhattan Properties
For our exclusive clientele. Only quality apartments accepted for select portfolio. **212-838-0012**

Relocating Fortune 500 Executives—Bank personnel. 1-4 BR. 212-935-8730.

SUBLET

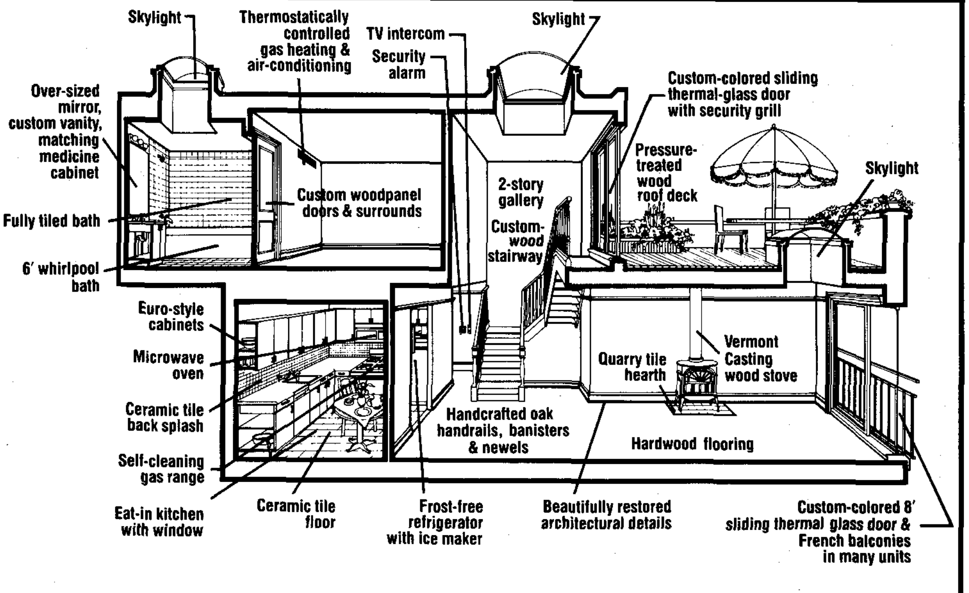
Beaut Penthouse—E. 70's, 3 BR, 4 bth, 2 fplc, Dec 19-Jan 2. Ownr 212-772-0926.

COOPERATIVE/CONDO Manhattan

Murray Hill Lndmark—Elev twnhse, 36th off Park, 1BR, lg LR w/gold 12' ceil, marble working fplc, lg kit, storage, gdn vu, low mnt. $225K. Ownr 212-684-4536.

Triplex Penthouse/Wall St.—3,000 sq ft, atrium, new custom EIK, library, 2 mstr BR's w/skylight, 2 1/2 bth. Live and work. Asking $650,000. Owner 212-825-2208.

Continued on next page.


Skylight
Thermostatically controlled gas heating & air-conditioning
TV intercom
Security alarm
Skylight
Over-sized mirror, custom vanity, matching medicine cabinet
Custom-colored sliding thermal-glass door with security grill
Pressure-treated wood roof deck
Skylight
Custom woodpanel doors & surrounds
2-story gallery
Custom-wood stairway
Fully tiled bath
6' whirlpool bath
Euro-style cabinets
Microwave oven
Ceramic tile back splash
Self-cleaning gas range
Eat-in kitchen with window
Ceramic tile floor
Frost-free refrigerator with ice maker
Handcrafted oak handrails, banisters & newels
Quarry tile hearth
Vermont Casting wood stove
Hardwood flooring
Beautifully restored architectural details
Custom-colored 8' sliding thermal glass door & French balconies in many units

We have designed a home for your growing family in Brooklyn's hottest developing neighborhood, Prospect Heights. It's right by Prospect Park, The Brooklyn Museum and the Botanic Garden. Transportation is ideal and you are only steps away from Park Slope and its wonderful shops. Our architect's drawing shows some of our features, but there are more.

We've totally rebuilt an elegant pre-war building, restored the Beaux-Arts lobby and employed a concierge. There's a roof-top sundeck, a fully-equipped fitness room and a laundry room on every floor. Just for fun we've added a glass-back elevator.

If you would like more information, give us a call and we will arrange for a private showing.

Prices range from $99,705 to $231,155.

DUPLEXES BY THE PARK PHASE I

(718) 230-5070

A development project of Stephen B. Jacobs and Associates, P.C., Architects and Planners
Offering by prospectus only.
File No. C87-0294

NEW YORK
TOWN AND COUNTRY PROPERTIES

Continued from previous page.

COOPERATIVE/CONDO
Manhattan

Greenwich Village—10th St between 5th & 6th. Quiet studio in lux drmn bldg, LR 13x20, windowed kitchenette, overlks garden. Common roof deck. $110,000, maint $377. Call owner 212-418-8493, 9-5pm. No Brokers.

36th ST Bet Park & Lexington
CO-OP STUDIOS
FR. $110,000
Low Maintenance
Robert Corroon, Jr. 212-751-4620
Offering By Prospectus Only

60'S EAST **4 RMS**
PENTHOUSE SPECIAL
A 40 foot terrace facing South with beautiful City views is just waiting for you to plant. Also, 2 BRs, 1 Bth, LR & Dining Area are filled with magnificent sun. Owner very anxious. Asking $395,000. Good financing.
JANICE M. BAYER 832-5478
DOUGLAS ELLIMAN
GIBBONS & IVES

COOPERATIVE/CONDO
New Jersey

Penthouse/2 Terraces—3 BRs, 3 1/2 bths, NYC views, Galaxy condo, spa, tennis. $475,000. 201-868-1354/212-769-5103.

COOPERATIVE/CONDO
Other

Sugarbush Vermont—1 yr old furn 1 BR. One mile to ski area, located on route 100. Exc for vacation/rental. Principals only. $74,000. Call owner at 201-227-1645.

HOUSE
Manhattan

70'S E off Mad
EXCLUSIVE
CONDO TOWNHOUSE
1st fl office avail 1000 sq. ft. $550,000 asking plus 2 Super duplex apts w/hi ceil, wbf, panelled rms & terr, 2 bedrms, 2 baths, formal dining rm & lib. 2500 sq. ft. $1,275,000 each. Must be seen..........ALSO

60'S E
SMALL CORP. HOUSE
UNDER 2 MILLION
Move into this beautiful turn of the century house w/1st flr office apt. w/priv entrance. Upper triplex apt. 3 bedrms, 2 1/2 baths, formal dining rm, lib, lovely lvg rm, wbfs, terr, elev & central a/c......................CALL
NANCY WEAVER 212-832-5895
Residence: 212-752-3655
DOUGLAS ELLIMAN
GIBBONS & IVES

HOUSE
Nassau-Suffolk

North Fork, L.I.—Quiet bayfront, own beach, deep mooring, beaut vu, lndscpd, tall trees, 2-3 BR, winterized, fplc, lrg deck. excel cond. $320,000. Brkr 516-765-2700.

For a Cottage...

or a Castle

Talk to
TINA S. FREDRICKS
516-324-4418

HOUSE
Westchester

WESTCHESTER'S
BEST KEPT SECRET

Private woodsy setting. 4 BR, 3B **Saltbox** Col. in the Manor. $525,000

Elegant hilltop **Victorian.** 3 levels. 5 BR, 2 1/2B, in the Heights. $630,000

Location, location. 6 BR, 3B stucco **Medit.** Top Manor area. $750,000

Handsome **English** country style. 5 BR, 3 1/2B. Mint. Walk sta/school. $417,000

Adorable **Tudor** Townhouse. 3 BR, 1B. Lovely courtyard. Walk all. $232,500

Move/In condition. Delightful **Tudor.** 3 BR, 1 1/2B, Modern EIK, screen porch. Convenient. $379,500

A Sotheby Affiliate: We Show All Pelham Listings
STIEFVATER R.E., INC.
914-738-1133

Harrison, Rye, Purchase, NY
TENNIS ANYONE? We have many properties with tennis courts or with room to build your own.
LOTTE EISENBERGER
914-835-4446

Scarsdale Vic, Edgmt/Greenberg
30 mins NYC. English stone Cottage, exquisite detail & quality. LR/DR/fplc, sit'g rm/fplc, mod cntry kit, 2 BR, 1 1/2 bths, beams, cath ceils, magnif grnds, gazebo, pvt ctyard. Alt to apt living. Walk/all...$485,000. Bkr, 914-723-2126.

COUNTRY PROPERTY
For Sale/Rent

WILTON, CONNECTICUT
Quaint Mini Villa, part 100 years old w/1920's addition. Landscaped acre w/pond, screened porch, patio, deck, separate Studio, 4 bedrooms. Call for details... $395,000.
WILD & ASSOCIATES
400 Danbury Road, Wilton, Ct. 06897
(203)762-2446

NEW YORK MAGAZINE

212-971-3155
is the new number to place an ad in
NEW YORK Magazine's Classifieds.
Make your business do more business.
Reach 1.4 million readers
with a median household income of $96,100.
Source MMR 1986

NATURALIST'S
DREAM PRESERVE
LUSH 180 ACS [all viable] w/PRIVATE 30 AC LAKE Stocked w/Bass & Pickerel & All Nature's Creatures -- Superb Ice Fishing. **PLUS** Custom Cedar/Stone Home, 2 Huge Stone Fplcs, Beside & Overlooking 15' Deep **POND** -- Shooting Range, **VIEWS** -- A Fast Vanishing Opportunity! $650,000
VALUED PROPERTIES
Specializing in "Unique" Properties Only
914-292-8222

"Stonehedge" at Cornwall NY—9 rm stone hse, 1.6 lndscaped acres, English grdns, breathtaking view, immaculate, immediate move-in cond, 80 minutes NYC. By Owner 718-428-1816. $279,000.

NORTH BRANCH COMMONS
Sixteen spacious and very private vacation homes are being built now in the rolling orchards and forests of North Branch, NY, just minutes from the Delaware river. Each home, reached by a private driveway through the woods, is out of sight of any other. With olympic-sized pool and tennis courts included, prices start at $145,000. By appointment 914-482-4168. Offering by prospectus only.

NOVA SCOTIA/OCEAN FRONTAGE
30 wooded acres with 425 ft of ocean frontage, located at Bayview, just minutes from "The Pines" resort hotel and championship 18-hole golf course. Ideal location for summer cottage. Owner finance. $42,500. For further details, phone
Brad at: 718-358-1658

SOUTHAMPTON
Deerfield Area
One of a kind contemp -- Harry Bates, architect, located on more than 3 lush acres with beautiful specimen trees & heated pool. Formerly in Architectural Digest, this stylish home features 2 story LR and spectacular master suite. Offered by owner.
Asking $650,000.
Call: 758-1114, Mon-Fri 9:30-5:30

Barryville, Sullivan Co., NY 2 Hr NYC
YORK LAKE SHORES
First time offering!
Estate size property w/200 ft on "prime" crystal clear glacial lake. Near historic Roebling Bridge and Zane Grey home. Also, wooded parcels some with vistas of senic Delaware river, includes lake rights and river access. Call for brochure and information. Exclusive with Reber Realty. Route 97, Barryville, NY 12729.
914-557-8600 **914-557-8333**

OFFICE
New Jersey

Englewood NJ—Lrg totally renov Victorian bldg, a unique office property on prestigious st, ideal for prof use. Central air, full fire, sprinkler & security system, computer network plus many extras. For sale/lease by owner. $750,000. Call 201-568-3838 or 201-391-1396.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with the January 5, 1987 issue: $25.00** per line, one-time ad; **$24.50** per line, four-time ad; **$24.25** per line, seven-time ad. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Ad **$15.00** for NYM Box numbers. Display classified ads are available at **$376.00** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

India Nepal/Kashmir:—Wildlife, temples, tribes, crafts. Palace, castle, lodge, tents. 203-245-1599. Far East Traveller, Inc.

AIRLINE

JETTING TO EUROPE
Daily dep avail London, Paris, Dusseldorf, Brussels & Milan on reg scheduled airlines. Min fare only $250 round trip. Resv & info **718-262-8058, Mon-Sat 10-7.**

Jetting To Latin America—Daily dep avail to Rio de Janeiro & Mexico on reg scheduled airlines. Min fare only $150 r-t. Resv & info 718-262-8058, Mon-Sat 10-7.

BED & BREAKFAST
NJ, PA, MD, Del, Wash DC

Wash DC, Kalorama Guest House
Charming Victorian townhome, decorated with antiques, downtown convenience & old-fashioned hospitality. Continental breakfast included. For brochure: **1854 Mintwood Pl., N.W. 20009. 202-667-6369.**

Gray Goose Inn—Bay Head, NJ. Country casual B & B. Share 1890 shore home. 1 block beach & shops. 201-899-0767.

BED & BREAKFAST
New York

Westhampton 120 Yr Victorian Manor—Pool/tennis. AE. 516-325-1300.

Judith Mol Agency **212-971-9001**
Elegant or simple Manhattan apts.
For business people or vacationers.
Hosted/unhosted. Min 2 nites.

E. Hampton—Country bkfst, aftn tea. Great loc. Pool, walk to dine, marina. Wknds 516-329-0760. Eves 212-260-7075

B & B Hosts Wanted, Guests Screened
2 night min. Earn $$. Hosted/unhosted.
Call **ABODE B & B 212-472-2000.**

INNS AND LODGES
New York

VILLAGE LATCH
Southampton's ultimate Inn! Luxurious. Sophisticated. International. In town w/hot tub, pool, tennis. **516-283-2160.**

INNS AND LODGES
ME, VT, NH, CT, RI

SUMMER & FOLIAGE PROMOTION
Offered by new management.
For a modern, 26 RM Alpine Inn, situated overlooking a quaint village, on 15 acres, with full meal services, 3 lounges, library, game and exercise room, screened porch, swim pool, lighted tennis court, archery, & croquet on our front lawn. For resv call: **In USA 1-800-STAY-AT-J. In VT only 1-802-988-4459. In Canada 1-800-338-8060.**
Hidden Jewel of Vermont's Northeast Kingdom.

THE HAWK INN—Nestled high in Vermont's Green Mountains. 4-star dining, carriage rides, croquet and concerts on the green. Rt 100, H687, Plymouth, VT. 05056. 1-800-451-4109 or 1-802-672-3811.

INNS AND LODGES
NJ, MD, Del, PA, Wash DC

Romantic Victorian Inn—Spring Lake, NJ. Rms w/priv bth. A/C, cable TV, 1/4 blk Ocean. Excel American grill restaurant.
Autumn Getaway Packages
The Sandpiper Hotel **201-449-6060.**

SEASONAL RENTAL

Fire Island—Ocean Beach. Jerry's Rms & effcy apts. 516-583-8870. Fr $260-$900 wk.

RESORT
Rockies & The West

THE SPA IN THE HILLS
Texas' finest new spa and resort. Beauty treatments, massages, health, diet, fitness and pampering. Variety of packages avail. Call or write for our special introductory offers. 4611 Bee Cave Road, Dept NY, Austin, Texas 78746. **512-328-1226.**

RESORT
New York

GOLD MTN CHALET RESORT
Let us be your home in the country. Seclusive resort, 79 mi NYC, pools, tennis, live music, fplcs. No phones, no crowds, no kids. Chef Cul. Inst. of Amer. Box456 NM, Spring Glen, NY 12483 **914-647-4332.**

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the Jeronimo family. 33 rms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. "Home Cooking at its Best" - N.Y. Mag 6/15. $75/person. 3 meals included. Walker Valley, NY 914-733-5652. VI/MC.

Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swim, bicycle, free golf. TV, Color/cable, tennis. Fall mid-wk 3 days, $69. Shelter Island 11965. 516-749-2001.

VILLA/CONDO/APTS
Mexico

Acapulco—Lux villa, slps 10-14, 5BR, 6 bth, pool, maid. Ownr 212-684-3255 eves.

Puerto Vallarta—Lux apt, fab views, ocean. pool, maid, sleeps 6. 516-829-8980.

VILLA/CONDO/APTS
The Islands

Time Share Avail Dec 26-Jan 2—Playa Dorada, Dominican Republic. 2 gorgeous apts. 1 slps 4 w/kitc, a/c. Other slps 4, a/c. All hotel amenities, incl pool, golf, tennis, beach, dine/bar. 212-654-2055 days M-F.

SKI CO-OP CONDO
FOR SALE

HUNTER HIGHLANDS II
1, 2 & 3 BR condos avail Dec 1, 87.
Ski to Hunter Mtn - Complete Terms in offering plan avail from sponsor, sale/rent.
518-263-4606. Box 315, Hunter, NY 12442.

SKI AREAS
Rockies & The West

Swap My NYC 1BR Apt, Tribeca—In 1988 ski seas. For Vail, Aspen or Steamboat apt. Time, space flex. 802-297-2695.

SKI RESORT
Rockies & The West

SKI DYNAMITE!! **SKI MONTANA**
Package arranged incl. air, chalet, tickets.
24-hr NANNIES AVAILABLE
Exceptional deal. Brochure. 212-517-7187.

HEALTH AND FITNESS

New York Health and Fitness is a weekly feature. **Rates effective with the January 5, 1987 issue: $40.00** per line, one-time ad; **$32.45** per line, four consecutive ads; **$27.85** per line, even consecutive ads. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No bbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at **$400** per inch, one-time insertion. Complete rate card available. **heck or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Health and Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-971-3155. **Contact Mike Fazio or Linda Bama r billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

HEALTH & BEAUTY

ELECTROLYSIS ASSOCIATION
Highly qualified European MD & staff. anitary probes. Complimentary consultation. 2 W 86 St.**212-874-4406**

Waxing, Manicure, Facial, Makeovers
And all cosmetic services done
in the privacy of your own home.
Call Pauline 212-752-2879
Licensed Cosmetologist

HIGH PERFORMANCE SKIN CARE
Highly qualified European MD. Natural products. Any age, any problem. Swedish body massage. 2 W. 86 St. **212-874-4406**

Non-Surgical—Facelift and wrinkle treatment. 1/2 face free-first time. Facials and cellulite treatments. 212-302-7196.

212-687-4045 · N.Y. Cleansing Spa—$100 Total body care. Relaxing. Private.

MACK'S
PILLOW
SOFT
EARPLUGS
THE EAR DOCTORS EARPLUGS!
Silicone comfort for sleeping or swimming. Moldable! Guaranteed! SNORE PROOF! WATER PROOF! At all drug stores and sports shops! Call your pharmacist.

HOLISTIC HEALTH

GET ROLFED!—Deal with chronic body problems by getting flexibility and balance in your body. **James Neely, Certified Rolfer, 212-662-7471.**

Loving Touch Bodywork—Swedish, Esalen, Reiki. 212-972-7007/517-7754.

Roslyn, LI—Relax and unwind in hands of Swedish therapists. 516-484-1651.

Continued on next page.

HEALTH AND FITNESS

Continued from previous page.

HOLISTIC HEALTH

Sex Problems?—Holistic healing bodywork, legit/efficient. 212-580-5335.

PHYSICAL FITNESS

Tennis Everyone!

TENNIS LESSONS IN CENTRAL PARK

—NO PERMIT NEEDED—

Eve Ellis' CENTRAL PARK SPORTS

289-3133

BODYBUILDING
Private training in private gym.
212 874-7500

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

Fitness Expert—Private exercise and diet program for NY/LI/NJ. 212-560-0119.

IRENE'S FITNESS STUDIO
NY's best workout! Exclusive and safe. This week 1st class FREE. 212-265-0521.

Judy Huffman Progressive EXERsystem-alignment/exercise classes 212-496-7751.

Make Your Body Beautiful—Certified instructor will work with you. Results Guaranteed. All levels. 212-864-3773.

One-To-One Private Exercise Training—Personalized routines, call 212-213-1415

ONE-ON-ONE The Ultimate Workout
Work with NY's top trainers in our facility or your home. BODYWORKS FITNESS 212-475-5030

Personal Fitness Associates—Trains you at home/office or weekend getaway, 7 days a week. Exercise physiologists & physical therapists on staff. Call for brochure or free consultation. **212-245-6708.**

WEIGHT CONTROL

BULIMIA BREAKTHROUGH!
PhD. Specialist offers
Psychobiological treatment
for eating disorders. **212-505-9898**

Lose 10 lbs or MORE!

Elegant • Supportive • Total Fitness Program

"One of the ten best new spas." — SHAPE Magazine

Deerfield Manor

(90 min. NYC)

RD 1
E. Stroudsburg, Pa. 18301 717-223-0160

The Caryl Ehrlich Program—Changes habits not foods, one-on-one, your office or ours. Free consultation, **212-752-8377.**

Lose Quickly And Safely—Consult a professional weight therapist who knows your pain & frustration and has found a permanent solution. 212-308-5891.

CLINI-FAST℠

Ronee B.
New York City
Lost 118 lbs.
in 8 months.
Lost 50 lbs.
in 3 months.

LOSE UP TO
30 LBS.
IN LESS THAN
30 DAYS
FOR LESS THAN
$30* PER WEEK

*For professional fees with major medical insurance
Supplement additional • Major credit cards

Call (212) 807-8080

DIeT-FAST!—3 plans to meet every reducing need. Each **DIeT-FAST!** plan offers treatment by MD's, RN's, registered dieticians. Lose weight safely, swiftly, economically. 212-840-2121.

LOSE WEIGHT
Rapid, Safe, Multi-modal, MD-directed.
Inquire re insurance. Free consultation.
212-879-4260.

THE OPTIFAST PROGRAM
Physician's Weight Loss
715 Park Ave. (70th St) 212-288-5473.

Lose 1 Lb. a Day!

Diet specialist, MD, Men, Women, Teens.
Insurance forms OK. No contracts.
Manhattan Diet Clinic
212-245-5940
Westchester Diet Clinic
914-969-8200
Riverdale Diet Clinic
212-796-6100

If Total Fast Didn't Work For You...
Try Medifast, a partial fast with one meal a day, geared to the busy, working individual. MD-supervised; located in mid-Manhattan. Possible insurance reimbursement. No waiting list. **Renaissance Medical Group. 212-686-3131**

Lose Up To 10 Lbs. Or More—In One week. Free Massage Daily, 3 gourmet Diet meals a day. Indoor/outdoor pool, Spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696.
GRAND LAKE SPA HOTEL, CT.

LOSE 10-20 LBS. and keep it off!

MAYFAIR BY THE SEA

A Healthy Vacation Spa

Call for low package rate

Beachblock, 2mi. from Atlantic City

(800) 722-7257 Toll Free
(609) 822-0611 In New Jersey

SERVICES AND SALES

New York Services and Sales is a weekly feature. **Rates effective with the January 5, 1987 issue: $40.00** per line, one-time ad; **$32.45** per line, four consecutive ads; **$27.85** per line, seven consecutive ads. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at **$400** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ANTIQUE

Country Pine, Fine Furniture—Huge stock - low prices: armoires, desks, spinning wheels, etc. 30 minutes NYC-New Rochelle. Wed-Sat 11-5. Briggs Marketplace, 69 Warren St. 914-235-9496.

Sixth Avenue Arts And Antiques—Outdoors every Sunday, 9am-6pm. The Annex, 25th St. and 6th Ave. Dealer info, 718-965-1076. Free parking.

APPLIANCE

Cable TV Subscribers—Save big $$$ in monthly equipment charges by outright purchase of quality converters.
One year warranty. 212-683-3544.

Shop Via Your Telephone—For TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri, 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

NEW *ASSORTMENTS* SECTION

To advertise in this section call 212-971-3155. Tell our 1.4 million readers about your upcoming special event, unusual research, public notice, new publication, seeking a long-lost friend, the formation of a new community group, sales and art shows, press release, fanfare.

Have Club, Will Play: Tennis!—This B player (female) seeking new partners, tennis in Manhattan - singles/mixed doubles. NYM D004. POB 4600, NYM 10017

Robert Grace Paints—Museum-quality pet portraits. 516-374-3300.

THE "OLD" 277 PARK AVENUE LIVES AGAIN! in Melisand March's new book, **"The Site"**. If you ever lived in the building, or knew someone who did, contact the author. NYM E053.

ASTROLOGY

Horoscope—Send date, year, time & $5, Townes, POB 7217 NY, NY 10163-6028

Internationally Renowned Astrologer—Karon Christian from her L.A. TV show. Now resides in NY. 212-439-9388.

Your Personal Astrologer—Kathy Collins, POB 694-Y, N. Bergen, NJ 07047.

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

BOOK

Encyclopedia Americana Sale - $960. 30 volume set with rapid ready report service. Ends 9/30. MC/Vi. **212-496-8162.**

BUSINESS COUNSELING

Quickly Improve Your Ability To Make Presentations And Speeches.
212 757-7967

CLEANING SERVICE

Bob Dellacona's Maid In NY—Help is on the way. 212-777-6000.

Houseboys—Our professionals love to clean! Fabulous service providing bar tenders, movers, painters, hostesse secretaries, etc. to homes and offices. Fre brochure. Lendahand. 212-362-8200.

Maids Unlimited—Heavy & Constructio cleanup. Equipment available. Contin ing maid service. Bonded & insured. Sin 1959. 212-838-6282.

Parker Service—Our dynamic maids a pro's. They're bonded & bring supplies 212-944-1322, Westchester – 914-834-43

Little Elves, The Professionals—Indust al and fine home cleaning. 212-674-262

Trent Cleaning Svc—Dealing with dir residential/commercial. 212-619-6262.

COUNSELING

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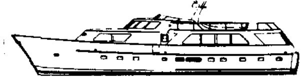

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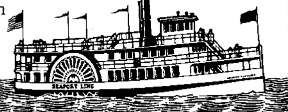

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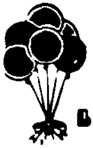

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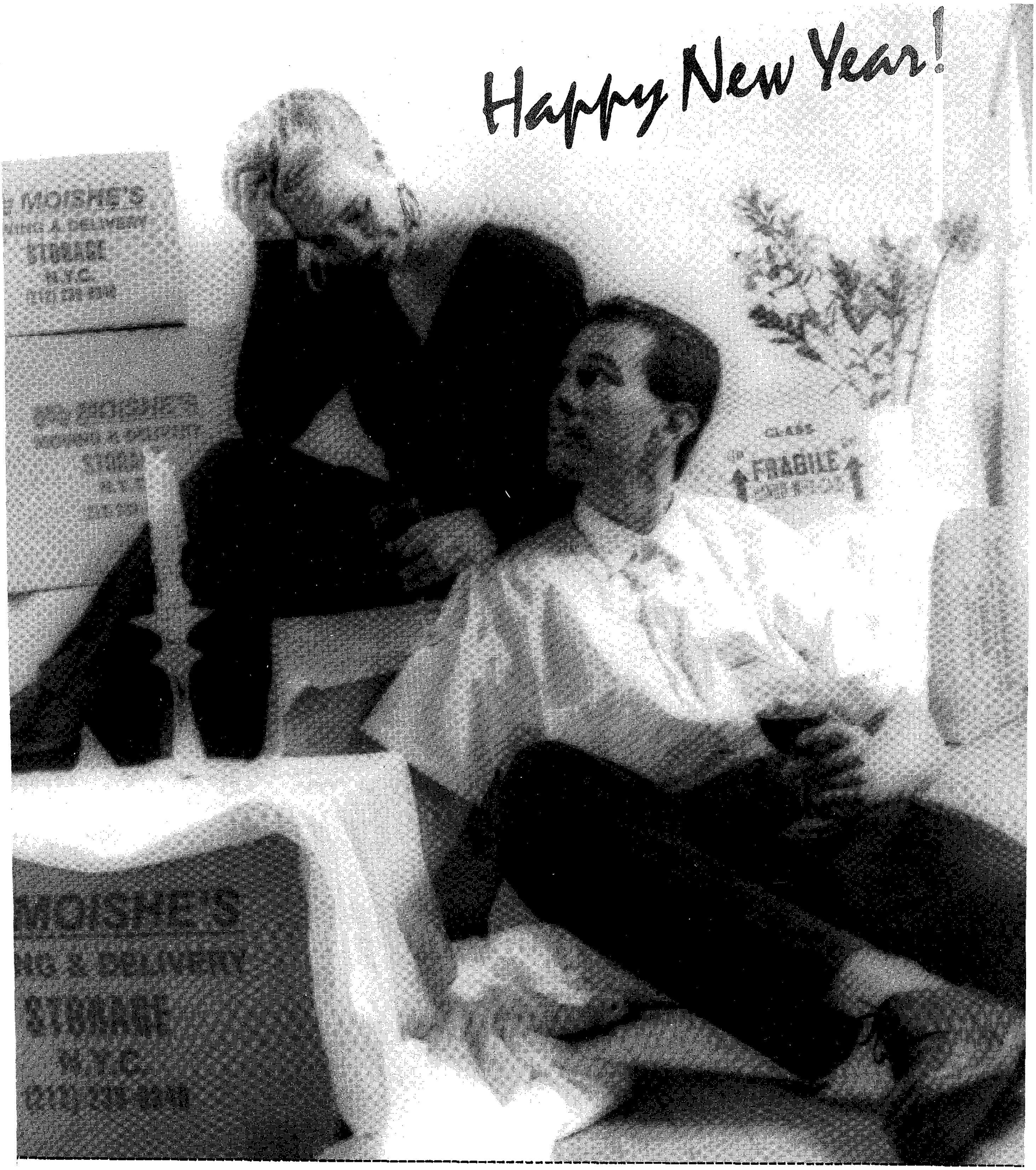
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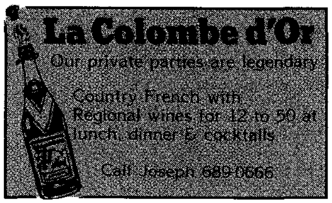
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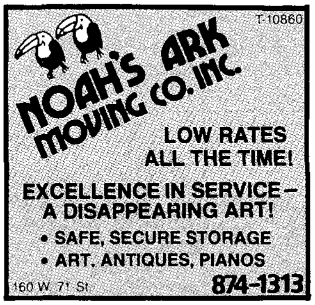
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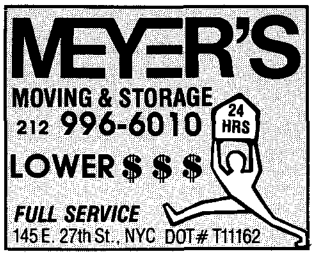
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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $27 per line, 2 line minimum.** 36 characters equal 1 line. Limited abbreviations. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Add $15 for NYM Box number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of $50) and strictly personal ads are placed on a first come first served basis dependent on availability of issue. To place an ad by mail send to: New York Magazine, 755 Second Ave, NYC 10017. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. responses are forwarded continuously for six weeks after ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

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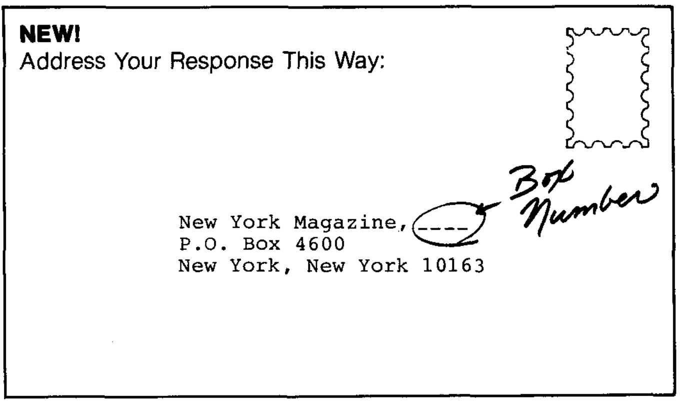

Charming, Gay European Man—Elegant, aristocratic, handsome with flair and finesse, 37, 5'9", 163 lbs, mildly diabetic, divides time between NY, Paris, Barcelona, Gstaad. Most interested in meeting warm, educated, caring, physically fit, romantic, faithful gay man of integrity and style, preferably in 40's. Photo appreciated. NYM E078.

Accomplished, Attractive—Author, lecturer, businesswoman. Former Philadelphian. Divorced, 42. Refined, warm and affectionate. I'm easy to be with and have lots of friends, but I'm looking for a special gentleman, 40-55, who is tender, successful, ambitious, active and intelligent. I enjoy the arts, travel, exciting things, physical activity, the company of friends and quiet times too. NYM E069.

Sephardic Jewish Man, 32—Owns NYC leather fashion store, 5'8", dark-haired, brown-eyed, healthy, honest, funny, Forest Hills resident. Likes movies, playing and composing on piano and guitar, picnics, the beach, restaurants, tennis, museums, traveling and long talks. Seeks very attractive, warm, sweet and happy, Jewish, non-smoking woman for relationship. Letter/phone. Photo optional. NYM F473.

Striking Blond Executive—With international brokerage firm. Blue-eyed, trim, model appearance, 5'5", 34, quick-witted, adventurous and avid jogger. Seeks handsome entrepreneurial type, 30-45, athletic and fit, who is not threatened by a dynamic and passionate woman. Photo a must. NYM G214.

Spectacular Man—An ad is a place to be up-front and not humble. Hence the truth. I am an extremely handsome, charming, bright, witty and rich 33-year-old male. I am also understanding, emotional, warm, open, sincere and strong. I am a graduate of Harvard Business School and have achieved great success on Wall Street. But in achieving that success, I have sacrificed my personal life. I now have the time and desire to change that. I would love to hear from a beautiful, compassionate and intelligent woman who feels good about herself and would like to share the best life has to offer. Photo/phone. NYM R649.

Beautiful Greek-American—Professional executive, athletic, sophisticated, warm, humorous young lady. Looking for exuberant man between 30-40. Recent photo/note/phone. NYM F488.

Where There's Smoke—There's fire and this Jewish female still smokes! 30-year-old, 5'7", theatrical ad sales rep with flair for the dramatic and passion for fun and adventure, seeks stable, secure, sensitive and sexy, single Jewish male, 29-35, for laughter, loving and longevity. Note/photo/phone. NYM H140.

Uptown Looks, Downtown Tastes—Pretty, witty, slim, almond-eyed journalist, 39, strong, soft and smart. Minor-league athlete, arts maven. Seeks thinking woman's thinking man, 38-48. Direct, dynamic, discerning, with head, career, body all in good shape. Photo. NYM F479.

Dashingly Handsome Surgeon—Will swashbuckle his way into your heart if you're stunningly attractive, love to laugh, Ivy-educated and Jewish. If you're 23-33, charming, with a great figure, 5'6" or so, I'll throw in the swashbuckles. Batteries not included. No photo - alas, no reply. NYM A080.

Start The Fall With Me—Good-natured, witty, compassionate, full-figured Jewish woman, 33, diverse cultural interests. Seeks compatible, single Jewish man for serious relationship. Non-smoker preferred. Note/phone. NYM G173.

Decisive, Attractive Woman—36, Ivy grad, thoughtful, easygoing, sophisticated yet earthy, seeks similar in tall, established, outgoing man, 34-46. NYM F478.

I've Waited Too Long—For anything but the "real thing", to be truly and deeply in love, to marry and raise our children with joy and warmth, to hold hands when we're eighty, to look back in wonder at the life we have passed through together. Without a love like this, for me there can be no contentment or fulfillment and I will not stop until I find a woman with whom to create this deepest and most intimate connection. I'm a very young-looking 39, 6'1", 165, Jewish, non-religious, successful, NJ homeowner, very intelligent, rational, mature. A strong, earthy and sensuous man. I picture you to be open, sweet, warm and beautiful. Ready, willing and able to be happy, even joyous! A non-smoker, 25-39, sensual, earthy and super-smart. I'll throw away all the other letters for you. Please answer - I know you can hear me. I must insist on a photo - I apologize but it really does help a lot. NYM F486.

Down-To-Earth—Jewish exec, 35, 5'8", seeks sexy Jewish lady, 26-31, who can open my eyes and my heart. Take a chance and write. NYM T124.

A Romantic, Prominent NYC Surgeon—Heart full of kisses, dreams full of love, laughter, happily-ever-after. A cultured, quite good-looking young millionaire, high morals, joyful, Jewish, extremely fit, mid 30's, fun. Ready to share with a loving, beautiful knockout, bright, 32 or less, lots of cuddling, sincerity, marriage, devotion and an incredible life. No smokers, please. No reply without photo. NYM G175.

Woman, Warm, Nurturing—Wants secure, single male friend/lover. I am young at heart, mid-60's. NYM W936.

MBA, 35—Seeks very smart, athletic Jewish woman. POB 182, NYC 10023.

Want It All?—Beautiful, classy, educated, successful woman, who is also athletic, slim, and has a great personality, is looking for an equally special man. I am a very young 39, divorced with two terrific kids. I love my life but know that the right relationship can make it even more wonderful. If you are bright, caring, fun, successful, athletic, and are also tall, handsome, communicative and not afraid of commitment, then your search for just the right woman may be over. Send a recent photo and your phone number and let's start enjoying all the good things that are even better when shared. This is your chance to find what so far has eluded you. No smokers please. POB 1727, Grand Central Sta., NY, NY 10163.

A Higher Power—Brings us together. I'm creative, spiritual, slim, athletic, a blooming 42, healthy life style, solid career, comfortable with myself, enchanted by life's possibilities and ready to share all with a loving man of strong values and similar attributes. Kids warmly welcomed (I've none), liking yourself a must. Note/phone. NYM F484.

Pretty, Intelligent, Sensitive—High-energy, Jewish lady writer seeks nice-looking, intelligent, sensitive Jewish professional, 28-38, for close relationship. NYM K538.

Live In Paradise—Attractive, sexy, spiritually aware Piscean (with a 3/9/54, Pisces rising), living in the Virigin Islands, longs to meet his match. I'm 5'5", actively athletic, 125 lbs, and dazzlingly, naturally blond with talkative green-gold eyes. I'm a long-time purist vegetarian, non-smoker, occasional wine drinker, living life passionately. I'm a secure, successful, 7-figure entrepreneur/writer/publisher with a large waterfront home/pool/Jacuzzi and 52' yacht for Island cruising. You are a very special, petite, irresistibly attractive, probable 1958 Cancer-born lady seeking me as I seek you. We share common goals of physical excellence, spiritual fulfillment and financial abundance. Your beauty and uninhibited sensuality are matched by your bright, creative mind. You get excited by the unlimited prospects of blending our talents. We've not met yet this time around, but I know you are out there, I can feel you drawing closer daily to our inevitable reunion. Only you know who you are, as the lights of vague memories are lit by this invitation. You are ready for the major life change that promises joyous fulfillment of our fondest dreams and purpose of life on the physical plane. Reach out, touch me, let the vision we share begin to unfold. Is it you? POB 7637, St. Thomas, VI 00801.

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All-Points Bulletin—Wanted: Special friend for attractive, slim, effervescent, loves life, great sense of humor, romantic, sincere, intelligent, 5'2", 44, divorced Jewish woman. Must be quality man, 45-55, strong, caring, likable and lovable. Note/phone/photo. NYM K483.

Tall, Sexy Guy—6'1", 175 lbs, 35, athletic, designer. I meet many women in my business, but not the right one. I seek a sexy, caring, affectionate woman. Note and picture will receive a call. NYM A115.

Seeking Good-Looking, Caring—Woman, 35-45. I'm bright, attractive, professional, divorced, 54. Photo. NYM K520.

Pretty, Petite Blond—Head in stars, feet on ground (rooftop apartment to stargaze and garden). Fascinated by science, inspired by art, passion for music and open sky. Seeks that handsome, happy guy, 30-40, with spirit of advanture, to share eclectic interests from foreign affairs to family life. Photo/note. NYM K514.

Suddenly I'm Single— I'm a successful entrepreneur of 50, who is personable, witty and caring. I'm looking for the companionship of a lady of similar traits to share the interests of the city. Note/photo/phone please. NYM A105.

Tall, Dark, Handsome—43, successful entrepreneur, wants to meet pretty, successful, sweet, active girl, 30-39, to share life's journey. Non-smoker, golf, tennis, travel interests. Phone/photo. NYM K521.

Exceptional Lady Wanted—Single, 6', 38, attorney with a zest for life, seeks tall, caring, athletic lady under 34 to be romanced and share a good, active life style. If you're sincere, please write. Phone/photo a must. NYM G207.

Enjoy Dancing And Walks—In the park? Single, handsome, successful, blue-eyed professional male, 6'4", 28, athletic, warm, sincere and supportive. Enjoys sunsets, movies, music, cooking, traveling, dining, shopping and museums. Seeks warm and sincere female. NYM E054.

Very Attractive, Intelligent—Sexy Jewish emale, 33 with big blue eyes, soft brown iair, nice figure, seeks very handsome, incere, well-built male, mid 30's-early 0's, to share good times with. I like good onversation, long walks, music, picnics, ll sports, the beach, a warm fireplace, ets, flowers and much more. I can enjoy iost things with the right person. How bout you? Photo/note/phone. NYM 002.

lappy, Confident, Caring—That's me. emale, late 30's, professional, MBA, iany interests. If you're a single male, Jish, with similar background, send note/hoto. NYM K509.

o You Like—Dining, disco dancing, iampagne, soho, sushi, picnics, honesty, nsitivity, affection and support? This iod-looking, 5'6", 39, trim, bright, beat, professional Jewish man does. I ek a pretty, trim woman for fun, friendip and possible romance. Letter and ioto a must for reply. NYM H134.

ce Guy—48, seeks nice lady, 34-42, prosional, handsome, 6', divorced (no chilen). Note/photo appreciated. NYM 44.

Chemistry Will Decide—Jewish male, 36, 5'9", self-employed, healthy gent. Missing the right single Jewish female, 25-35. Love movies, travel, legs and having fun. If we are right we could have it all. Photo/phone/note. NYM H107.

Intelligent, Sensitive, Understanding—Successful male money broker (46), looking for beautiful, intelligent, fun-loving, caring woman, 20-40, to share all life has to offer - not afraid to commit and enjoy life. As John Lennon said, "In the end, the love you take is equal to the love you make". Photo/phone. NYM T172.

Writer, 38—Ivy background, financially secure, enjoys rural jaunts, freewheeling talk and disorderly life in book-filled chelsea co-op. Seeks woman who's quick, funny, literate and sensual - but will settle for any three of the above. Phone/photo. NYM A132.

Yes, I Am Lucky—To be a classy, pretty, slender NJ lady looking for you: a guy, 45-55, with a generous style and nature. I enjoy dining, walking, movies, contentment. I have the energy to find the warmth and happiness, do you? Photo/note/phone please. NYM A122.

Pretty Female Head-hunter—Seeking confident, out-going, attractive Jewish male, 35-45, open to communication. Photo. NYM G219.

Cuban Blonde—Sexy, lovely, professional Manhattan lady desires docter, lawyer, Jewish chief, 45-60. NYM H103.

Danger - Extreme Caution—Jewish, 30's, professional with muscles and brains is recently available for an adventurous, pretty lady for the real thing. Photo, video or just a lock of hair. NYM W914.

The Finer Things In Life—Are health, meaningful work, play, love, continuing growth and freedom. High-quality, unpretentious, single, white Jewish male scientist, wishes to meet an intelligent, creative, talented, athletic and pretty, nonsmoking, single white female, 24-34, 5'4"-5'9". I'm 36, 5'7", 145 lbs, attractive, athletic and healthy, strong, gentle, caring, playful, sensuous and emotionally available. I love nature and the outdoors, ballet and other dance and dancing, classical and other music - also psychology, photography, social/political issues. I work hard - and alone: we're unlikely to meet any other way, so do write! I value your time and privacy so a xeroxed letter is acceptable; will answer all. NYM T157.

Golden-Haired Beauty—A cut above the rest. 5'6", 26, Jewish female. Bright, sparkling, vivacious, classy and a passion for skiing, travel, the good life. You are a Jewish male, 25-35, who respects Jewish values and traditions. Outstanding good looks, athletic, very successful, generous, warm spirit, discriminating, marriage-minded. Photo/note a must. NYM H133.

Lady Architect Seeks Mr. Wright—34, Jewish, attractive, fit. Seeks successful, trim, non-smoking professional man, 30-45, for fall foliage and more. Photo/note/phone. NYM T167.

House Lonely, Kids Grown—Love life but not alone. Feel same, send name, be traditional male, 5'8" up, fit, fun, solid, with similar tale. NYM K489.

Blond Beauty, Brains—Former health instructor seeks warm, successful gentleman, 45 plus. Non-smoker. NYM G188.

Lady Sings The Blues—Solo artist, mid 30's, wants to sing harmony with tall, brainy, just, earthy, deep hell-of-a-guy, 32-42. She is warmhearted, creative and smart. Can be very funny. Dares to be sweet. Intention: courtship, keeps. Note! Photo? NYM A116.

Warm, Vivacious, Very Pretty Lady—Who's educated, accomplished and humanly imperfect (5'3", 110). Seeks a vibrant, loving, athletic and cultured man over 45 for lasting relationship. Please enclose photo/phone and bio. NYM E045.

No Stereotype Here—Irresistably warm, cute, Jewish - professional in music field (petite, 37) with curious mind, creative/independent spirit, seeks bright, secure, sensitive man, 33 plus, with sense of humor, fun, adventure, to share the outdoors (ski/sail/wilderness) music (especially jazz) and of course hugs and The Sunday Times. E082.

Renaissance Man—Athletic professor, clean-cut, idealistic, eclectic, Wasp; seeking lovely lass (brainy, cosmopolitan, 30s...). Contact NYM G218.

Secure Woman Wanted—I am a warm, loving, athletic, handsome, funny, successful banker, 41. I seek an intelligent, happy, normal, pretty, slim, athletic, Christian woman with a desire to commit, 25-40. Note/photo/phone. NYM A089.

A Happy, Gorgeous, Sensitive—Serene, 5'10", 135, 30, exotic looker, constant and exciting plus boundless passion. Wishes for friend in an all-over-good man who's virtuous, superior, masculine and all else. I will enable him to find the element of completeness he seeks - in me! I, a black foreigner - he a gentile, fair or dark (foreign/USA), 25-40, also celibate, and prefers a more traditional, man-centered woman. Photos exchanged. Taurus, Virgo or Pisces preferred. No haste. POB 5, Murray Hill, NY 10016.

European, Fit, 40—Ready to love young, good-looking woman wishing to be my sweetheart. Photo/note. NYM K511.

Handsome Physician—Catholic, 33, kind, gentle, loving. Seeks pretty lady with similar qualities for fun and lasting relationship. Letter and photo please. NYM T169.

Dazzle Me With Your Warmth—Wit and affection. If you are a Jewish male over 30, successful, intelligent and handsome, this attractive female dentist would like to meet you. Note/photo appreciated. NYM K517.

Gentlemanly Rascal—A sophisticated exec of 57, with rugged good looks, greying hair, 5'10", medium build, Jewish, white and divorced. Social drinker, moderate smoker, hard worker. If you're an understanding and simpatico female, very attractive, curvy, with daring spirit and under 42 - send photo/phone. NYM H116.

Handsome Millionaire—Divorced white male, 49, 5'6", professional, athletic body, sensuous and a nice person. Seek woman, 28-40, with a natural look, who is sexy, has beautiful face and figure, sweet disposition and enjoys beaches, travel and sharing a good life. Photo a must! NYM G204.

Just Got My Dream Job—But I need a personal life! Lawyer, 36, 5'7", slim, blond, extremely pretty with all-American looks, happy, interesting, well-bred. Seeks very bright man, 34-44, genuinely attractive, fit, funny (gross counts), gregarious, considerate. Note/photo. NYM R953.

Golden-Haired Beauty—Blue eyes, attorney, slim, passionate, athletic, 31, Italian. Seeks man with integrity, intelligence and soul, 28-40, any religion. Photo/phone. NYM A131.

Proud Of Mind And Body—Beautiful, playful, gentle, educated, successful, affluent woman of sophisticated style, seeks solid, strong, wealthy, action-oriented man, 42-52, with exceptional mind, traditional values, sense of humor, adventure, integrity, warmth. For lasting relationship. Bio/phone/photo. NYM T137.

Town Or Country—Classically beautiful, blond, Jewish, toned and unbeliably 40, never married, seeks man who truly desires refined, accomplished, high-profiled artist, with Giants season tickets for Joyesly splended friendship/marriage/family. Will continue painting career while creating traditional, warm, loving, sensoul, elegant home. Be successful, of good character, athletic, cultured, loving, city slicker or country gent with love of land. Photo. POB 1266, NYC 10028.

Prosperity Minded—Exceptionally pretty, warm, sweet, sexy, strawberry blond, Jewish woman, 37, 5'6", slim, very bright, worldly, spirited, emotionally mature. Seeks sharing harmony, happiness, fun, closeness with first-class-only man, 37-47 who is accomplished, dignified, handsome yet vulnerable. Photo. NYM A107.

Divorced White Male Single—Who is photographically a youthful 40, 6', trim, tan, tailored with green eyes, Celtic handsomeness, classic with style. Philosophically a king, sensitive, very funny and outgoing romanicist with a Jeffersonian-Joycean perspective. Perhaps uncommonly intelligent while just slightly bonkers - a multiprismatic point of view yet unpretentious. Highly creative, charming, comfortably complex and charismatic. Artfully articulate and literate, gentle, sensual and snuggable yet ambitious assertive and accomplished. Playfully involved in music, film, books, art, travel and a two-year-old daughter. Purposely in search of 25-30, very feminine woman who might be lovely and athletically slender and tall, disconcerting and humane, insightful and independent, caring and communable and cultured cordially - and cutable...fashionable, affable, laughable, photographical and unflappable - warm and wonderfully wacky. To share the good times, the bad times, rag times and Sunday Times, hopefully an evergreen lifetime - please send engaging note, endearing photo a must - and enthusiastic smile. NYM A086.

My Engagement To—Jack Nicholson is off! I'm available. Attractive? Definitely. However, I prefer to think of myself in terms of a warm and caring 31-year-old woman, successful and spirited. Seeking a meaningful relationship with an equally financially secure man, 35-45, of similar attributes (non-smoker). I appreciate sharing good/bad times with a best friend. Some interests include travel, sailing, a secluded beach, jazz, a night out dancing. Where are you? Note/photo. NYM H132.

Handsome, Playful, Sexy—Jewish male, creative, compelling, loving, gentle, late 30's, Ivy, professional. Seeks Jewish female, 28-33, with terrific adjectives - for fun, love, growth and more. Photo/bio/phone. NYM T134.

Quirky Blond—Class and spunk, 34, attractive and sensual, recent convert to Judaism. Seeks honest relationship with non-sexist, wonderfully eccentric Jewish man, 32-40. Please be a non-smoker, prefer real estate attorney, or entrepreneur type. NYM K371.

Raven-Haired Beauty—With style and class, soft but dynamic, warm and witty, with a caring heart. Enjoys the arts, travel and interesting people, all NYC has to offer and the quiet of the country. Seeks successful, sophisticated, (com)passionate, sharing, Jewish gentleman, 35-52, with devoted nature, for a committed relationship. Photo/bio/phone. NYM A117.

From Sequins To Jeans—This warm, slim, bright, truly pretty autumn lover, 5'6", seeks to share all seasons, humor, fun, culture, sports, NYC with classy Jewish man, 31-41. Photo helpful. NYM G186.

They Broke The Mold—And then they made me. 32-year-old Jewish attorney, tired of solo practice, seeks partner. Tall, good-looking, bright, athletic, caring, sensitive and giving. Enjoys golf, bowling, New England, cooking, good food and good company. You are my equal. You will be my friend, lover and companion. We will make one another laugh and cry. We'll be the memories that will make us smile in our old age. Note/phone/photo, please. NYM H113.

Don't Answer This—If you've ever done it before. It's my first, make it yours. I'm an attractive, fit female, 40, high-level exec in a male-dominated industry. Looking for a classy, handsome, well-bred, successful, 40-50, captain of industry who is not intimidated by my power. I am an "A" tennis player, low handicap golfer, good skiier, well-traveled. You are the same, I hope. Write, photo a must. NYM T171.

Handsome Greek-American Executive—28, 6'3", looking for a giving, attractive, intelligent woman, 25-31. Letter/photo. NYM A114.

Tomboy Redhead—Though you matured, pigtails and freckles lurk close beneath the surface. Passionate, pretty, strong, sturdy and tallish with an upbeat sense of humor, you should meet this man, 38, good-looking, bright, successful and lucky - who needs someone to grow up with. Locks of hair not necessary with your note. NYM K479.

Unusually—Curious, intelligent, well- off and fun gentleman seeks unique female to explore life's meaningful moments with. I have many interests and seek someone equally curious and eclectic. Prefer ages 30-42 over 5'4". Photo please. NYM K539.

Independent, Very Pretty, Petite—Warm, bright, classy woman, varied interests, enjoys the finer things in life. Seeks counterpart, 50-65, for romance and lasting relationship. Note/phone. NYM K528.

Let's Have A Baby—I'm white, female, 34, loving, beautiful, smart, successful, healthy, tall. Seek male, 30's. NYM G189.

Relaxed, Good-Looking Professional—51, divorced, 6'2", trim, Jewish. Gentle, easy to be with, good sense of humor. Avid reader, loves animals, outdoors, Lincoln Center, quiet evenings at home. Definitely a one-woman man with serious intentions. Hopeful of a sharing, honest friendship. Returnable photo please. NYM K504.

Yield—Or at least slow down. I'm a woman with lots of energy. I'm 33, successful, 5'6", 110 lbs, pretty, blond (really) and enjoy simple romance. I'm looking for a commitment-minded man with great humor. Is hand-holding a must? Maybe this isn't such a crazy way to meet. Note/phone/photo. NYM K411.

My Fair Lady—Is not a do-little person. She is active, bright, sweet, self-assured. At 50-60, she is still beautiful. The street where she lives is somewhere in Manhattan. This special mid-60's gentleman would like to get her to the church or temple on time to share the rest of our lives together. Proposal includes warmth, wit, understanding and much much affection. Wouldn't that be loverly? Notes please and a photo so that I may grow accustomed to your face. NYM A082.

Engineer, PhD—Seeks attractive, educated, sensitive, marriage-minded, NJ, single white female, 19-31. NYM A067.

Serious, Successful, Sensitive—Jewish male businessman, 32, Ivy grad. Seeks special woman who is intelligent and preferably enjoys active leisure pursuits such as biking, Nordic skiing and/or country, swing or rock dancing. Note/photo, please. NYM H106.

Easy To Be With—I am slim, attractive, 48 and financially secure. Also, loving, sensitive, healthy and spirited. Enjoy good conversation, reading, music and the outdoors. Looking for honest and open partner with similar qualities and then some. NYM A110.

Tall, Trim, Striking MD—32, successful, seeks 20's cover girl, to share life's best moments. Photo a must. NYM A092.

Warmhearted Artist—With whimsical humor, offbeat, upbeat, down-to-earth, 33, 5'9", Jewish beauty seeks tallish, solidly built man, 30-40, fun-loving, verbal, emotionally/financially stable, ready for partnership/parenting. Photo. NYM A093.

74 Years Young—Elegant Jewish gent. I enjoy theater, fine restaurants and travel. In search of a charming, beautiful lady, 45-65. Note/photo please. NYM A129.

Lady's Dream Come True—Very handsome, athletic, very well-built NJ attorney. 30, 5'8", Jewish, avid skier. Great personality. Seeks attractive, sexy, spunky, athletic woman (NY or NJ) to build relationship. Will spoil you. Photo. NYM E050.

I'm A Librarian—Check me out! Warm, witty woman seeks literature-loving man. I'm 5'8", 44, a non-smoker who also likes to travel, shop at Tower Records and listen - to someone who speaks with candor and conviction. Write me about yourself. NYM A090.

Lovely Widow—Shapely 5'6", sensitive, sensuous, humorous - seeks tall, handsome, successful, romantic man, 35-55, for wherever it may lead. Photo. NYM A095.

Recipe For Special Duo—Start with me: a very attractive, attentive, 30-year-old, successful Jewish cutie who loves the sensual pleasures of good food and working out, and is equally happy toodling around or staying at home. Add to this: one ambitious male who is tall and attractive and has an uncomplicated attitude towards life. Season to taste with a lot of laughter and this recipe for friendship can simmer into a lifelong romantic partnership. Photo appreciated. NYM H123.

Warm, Witty, Wise—Very pretty, spirited, fit/trim, 5'3", Jewish professional, 33. Loves the outdoors, film, art, music, books, fun. Seeks down-to-earth, sensitive, bright man with lively sense of humor, ready for commitment. Note/phone/photo appreciated. NYM H126.

Pretty, 27—Wasp, 5'4", 118, Manhattanite but country-lover. I'm a Europhile and arts-lover too! I'm seeking a warm, intelligent man (26-32) to share a relationship. Photo/letter. NYM K475.

Good-Looking Lawyer—43, 5'10", trim, articulate, responsible and artistic. Seeks successful younger woman with good values for significant relationship. Smokers and princesses need not respond. Photo appreciated. NYM A091.

Handsome Healer—34, strong and smart, seeks happy soul mate. NYM G199.

Stop, Look No Further!—I'm a very attractive, model-type, successful and passionate male, 6', 170 lbs, 30 years young, in great shape, into sports, dancing and cuddling. So, if you're a very attractive and passionate, secure young lady, 20-35, and tempted to answer this ad, don't hesitate. Phone/photo. NYM T150.

Eggcreams For 2—Beautiful, sensuous, delightful, soft 'shrinkess', mid 40's, would love to meet a warm, caring, dynamic man who, having attained personal and professional success, hasn't forgotten the best things in life. Pretzel? NYM A102.

Attractive Educator On Sabbatical-Seeks mensch, 60-70. NYM T113.

How Does A Sensational—Busy woman - smart, sexy, 5'7", 125, 40 - meet a spectacular, 45ish, Jewish man? NYM R616.

Handsome Businessman/Sportsman—45 years old, 5'9" and well-built, travels for pleasure four months out of the year, looking for beautiful, thin woman, 25-35, who is passionate and understanding. A woman who needs love and some of the finer things in life. Please include photo and short note. NYM E064.

Jewish Prince—Looking for his princess. I'm 28 years old. I'm looking for a friend to share all that life has to offer. Include phone/note. Please. NYM K522.

In Search Of—An unpretentious, professional woman who is attractive, kind and athletic. I'm a reflective, down-to-earth guy, 31, who enjoys skiing, cycling, hiking and various other non-athletic amusements. If you're interested in building a strong relationship that has variety, please respond. NYM T122.

Sexy, Warm, Vivacious—Jewish professional, 24, pretty, athletic, well-traveled, would love to meet my match. Please respond with note and photo. NYM A108.

Prince Charming (School Play)—Still seeking Cinderella. Handsome, clean-cut, honest, sensitive, funny, intelligent, strong, non-smoker, 5'10", 30's, Jewish exec, seeks sensual, slim, funny, romantic to live happily ever after. Photo. NYM E081.

Rebel With A Cause—Looking for my James Dean. Single Jewish female seeks single Jewish male, 29-39, for adventure/affection. Must be non-smoking, stable and looking for a commitment. Note/photo/phone. NYM T159.

Vital, Sleek, Attractive Female—38, 5'8", witty, well-educated professional, financially secure, happy in Land Rover or Rolls. Seeks very successful male counterpart, physically and emotionally fit, for friendship first. Photo a must. NYM G192.

Outrageous Fortune For You—Jewish attorney of Modern Orthodox values, 6'3", divorced male, 54, looks younger, successful, smart, sarcastic and sensitive. Seeking lady of childbearing age, should be sexy, sensitive and smart, prior family no objection. Note/photo. Aim: Tachlis and to have a baby. NYM H108.

Gay Woman—40's, well-educated, very attractive, soft-spoken, wholesome, kind. Seeks same. Photo please. NYM R914.

Do You Agree...—Without romance, honesty, humor and sensuality, it's not the same? - asks very attractive, young 30, sensitive, spontaneous, stylish designer/artist. I've seen you at the gym, cultural/sports events, films, all over the city! You're under 35, over 5'10", successful, with clean-shaven good looks and don't smoke. This box is too small to say much, so please drop me a note and we can discover what we have in common and share what we don't. No photo, no reply! NYM T162.

Tall, Handsome, Affluent Exec—In 40's, athletic build, 6'4", warm, caring, seeks tall, attractive, athletic lady who loves travel, for lasting relationship. One-woman man. Photo please. NYM E066.

Forest Hills Lady, 55 plus—Petite, pretty, classical music lover. Wants to share zest for life with cultured man who has a good sense of humor. NYM H138.

Worth The Wait—Blond, beauty, brains. Model looks and body. 38. Nationally known beauty editor. Sophisticated, warm, spontaneous, flexible. Financially secure. Loves the accoutrements of the better life - haute cuisine and hotdogs, walks on the French Riviera or around the block. Likes tennis, sailing, working out, music, moonlite, firelite, candlelite or whatever lite! Seeks good-looking, intelligent, highly successful, financially secure man. Feeling, flexible, spontaneous, warm. Sense of humor a must. High self-worth. Good sense of values...Style. Please, photo/note. NYM W934.

Let The Good Times Roll—Financially secure, easygoing personality, dependable male, early 40's, looking for attractive, shapely, down-to-earth counterpart. No smokers. Photo a must. NYM H135.

Warm, Lovely Lioness—Blond, blue-eyed, successful, supportive, analytical, tall and a bit overweight (decreasingly so), seeks a bright, accomplished, sensitive Jewish man, 35-45, who values honesty, commitment and intimacy. NYM H141.

Shall We Laugh?—Long-haired, leggy, slim, shapely, 5'7", beautiful brunette. Loves laughter, sports, cozy fires, good conversation. Desires 6' plus, Jewish male, in shape, handsome, warm, bright, successful, 36-48, with sense of humor. Photo/note/phone. NYM A119.

Great Vintage Sparkling 1946—Non-smoker, Jewish, non-religious, grown kids. Attractive, creative, thoughtful, athletic, sensual, funny, musical. Seeks gentle man with integrity, intelligence, warmth, style, spirit and a twinkle in his eye, for friendship-life partner. NYM A111.

Female Workaholic Seeks To Escape!—Attractive ad exec, 35, wants to meet professional male, 30-50, who feels likewise. Theater, film, fine dining, etc. NYM K540.

You Can Be Sure—I am a very special woman - very pretty, bright, wry wit plus integrity, compassion and drive - love Basie to Beethoven, Bobby Thompson, tennis, the football Giants and soft shell crabs. A very special man, 50's-60's, can write to this very special lady. Photo desired. NYM G152.

Lifetime Mate/Lover—50-60, emotionally, financially secure, desired by cute, vibrant, unique, spontaneous woman to share communication, laughter, cultural activities, many interests. NYM A096.

Millionaire Male—30, is looking for a beautiful woman who enjoys fast cars, boating, romantic evenings by the water, traveling to exotic places. NYM G156.

Look No Further—If what you're looking for is a very beautiful woman with long dark hair, who's 34 (looks about 28), 5'5", slim, classy, Jewish (non-religious), a business executive, but still a child of the 60's at heart. Your search is over if you're a very handsome man, successful and smart with a great sense of humor, 30-42, and looking for a lasting relationship. If you're hesitant about meeting this way, it's a plus - so am I! Photo a must. NYM H122.

Head Turner—My looks turn heads when I enter a room, but underneath my tall, thin, classy, big blue-eyed appearance lies an old-fashioned, 30-year-old, educated, successful Jewish gal who would like to be home taking care of a husband and raising a family. I've been told by men I'm bright, funny, never boring, a giver, honest, direct and past game-playing. I need a well-built, attractive, Jewish, tall, mature, thinking, responsible, financially successful, professional, 35-45 man who has sensitivity, sense of humor, enjoys togetherness, and would like to take care of me too. Photo a must. NYM G211.

Beautiful Green-Eyed Blond—36, sensuous, slim, successful, sophisticated. Seeks similar male, 30-40, who is warm, sexy, street-smart, powerful and is a cut above the rest. Photo/phone. NYM E042.

I Want You—To sweep me off my feet. This very pretty, sexy, savvy editor (26) with big brown eyes and big heart has lots of love to give the right man. He should be Jewish (26-36) cute, good-natured, successful, sincere and ready to take a chance. Photo please. NYM K534.

Considerate, Handsome Man—Friendly, tall, vibrant non-smoker, 45, well established, yearns to marry and take good care of you, woman under 35. NYM W940.

Passionate, Intellectual Man—Single, Jewish, 33, attractive, witty and sensitive. Diverse interests encompass Greek classics to modern jazz. Seeks an attractive, expressive, culturally eclectic woman as partner for romantic odyssey. Note/phone. NYM G194.

Dynamic Doc—Italian, 30's, good-looking, sensitive, very successful, compassionate yet passionate, who would like to meet a bright, verbal, tallish woman, 26-34, who is caring and sincere and ready for commitment and marriage. Include photo if you desire a reply, please. NYM T114.

Creative, Pretty, Slim—Female, 28, looking for more than just friendship with a witty, ambitious, good-looking guy who can do a mean Curly imitation - or at least thinks he can. Note/photo. NYM A101.

Very Pretty, Slim Professional—33, fun-loving, romantic, caring, sincere. Seeks a handsome, trim, successful, secure, expressive Jewish professional ready for lasting relationship. Photo/note. NYM E055.

Warm, Sincere, Petite—Professional woman who loves adventures and life (but also quiet times), wishes to meet male counterpart in his 50's. NYM A052.

Joie De Vivre—Disarming frankness, a romantic streak, slim marketing professional, 26, avid swimmer, skier, lover of the arts, seeks to share all the above with sensitive, warm, witty man, 25-40. NYM K518.

I Am A Very Good-Looking Woman—Of independent means with co-op near Lincoln Center, 40's, Christian, European, slim and elegant with charm and personality, emotionally and socially secure. My interests include: home life, opera and classical music, art, travel, tennis, jogging, hiking, mushroom hunting (non-poisonous!), cooking. My values are down-to-earth and I do not need a career to be satisfied. If you are a cultured, successful, attractive gentleman, unattached, who wishes to enjoy life in a stable relationship, please reply. NYM W948.

Marriage-Minded, Friendly—Jewish male teacher, 43. This tall, attractive, sensitive, down-to-earth, witty guy would love to meet a warm, sincere Jewish female who is ready for a commitment. Photo optional. NYM E074.

Be Gentle—It's my first time. Street smart, sophisticated, sensitive, successful professional, 47, 5'10", trim, athletic, rational yet impulsive, stable yet pleasantly zany. Seeks a special, caring relationship with a lovely, slim, accomplished woman of integrity, spontaneity and substance to share the joys and vicissitudes of life. Photo a must. POB 20604 columbus Circle Sta., NYC 10023.

Connecticut Woman—Young 37, who thrives on music and dancing, humor, the ocean, people and some of life's more serious aspects. Would like to share with a non-smoking man, 32-42, who's down-to-earth, positive, unpretentious, genuine, communicative and able to iron a shirt and roast a chicken. Note/photo, please. NYM G203.

Very Pretty Westchester Woman—In 50's, seeks brainy, successful man to bestow tenderness, love, caring. NYM H115.

My Ideal Man—Is big, tall, Jewish, 50's, happy, athletic, affluent, likes tennis, fishing, horseback, dancing. I'm tall, redhead, Jewish, 40's, affluent, healthy, domestic, very bright. POB 131, NY, NY 10308.

Natural Blond—"Pretty", 5'8", 120 lbs, 33, seeks good conversation, irreverent humor. High risk - high return. Photo helpful. NYM G209.

Female Sports Agent—Blond, hazel eyes, very pretty, dynamic Jewish lady looking for a worldly, successful, attractive, emotionally secure man, 38 plus, with whom I can share good times and watch Monday night football. Is that you? Send letter/phone number. Photo a must! NYM G185.

Green-Eyed Brunette—Attractive, bright, 39, loves classical music and the outdoors. Seeks bright, educated man, preferably European, 35-45, for committed relationship. Note and photo please. NYM A118.

Very Sincere—32, very handsome, 6', athletic, Jewish, well-educated, good family background, successful on Wall Street. Seeks very special Jewish lady, 24-35, exceptionally pretty, for marriage, future family and a beautiful life together. Bio/phone. If you send me your picture, I will send you mine. Serious replies only. NYM E059.

Lithe, Lively, Loving Widow—5'8" tall, would like to meet a man, 55-65, who has had a special relationship and would like to have another one. Non-smoker please. NYM W953.

MD, Handsome, 38—Single white male, straight, passionately sybaritic, 140 lbs, 5'8", seeks slender, caring, unpretentious intelligent single female, 25-38, who enjoys the ballet, poetry and recital, chamber music, couture, dancing, country weekends, the beauty of autumn and increasingly appreciates the primal longings - friendship, cuddling, marriage, children and the skein unwound between the dark and the dawn. NYM A123.

Having A Partner—Instead of looking for one would free up a lot of energy needed elsewhere. If you're a woman, 25-40, intellectual, physically fit, interestingly attractive with a spunky sparkle in your eye, of any race from Asian to Vulcan, and base your life on creativity and love, we'll probably get along. I'm an attractive white male, 5'7", 145 pounds. NYM G202.

A Thoughtful Man—Divorced, white professional, 36, 5'10", 150, loves classic literature. Looking for an intelligent, sensitive, introspective woman who has a career and is open to the possibilties of marriage and family. Age 30-40. NYM E070.

C'Mon Now—Not often does slim, athletic woman photographer, 30, born with no astrological sign, bit of a loner (but not weird), advertise heart and soul in a magazine. So don't blow it if you are a humble man with brains, willing to try almost anything twice, possessing inner/outer beauty. Photo/x-rays. No depressed, dull or neurotic men please. NYM A128.

Let's Golf—Shaply Westchester blond, 40's, charming and fun. NYM K487.

Pretty—Fashion designer, 30, seeks sincere man. Wants handsome, athletic, Jewish MD, 30-36. Photo/bio. NYM H109.

No One Will Believe—You found me in an ad. I'm very pretty, Jewish, educated, 25, artistic. You are 25-32, 5'8"-6'1", attractive, professional, non-smoker. Please send photo with note. NYM A134.

Grand Rounds: Fascinoma—Female genetic miracle, a knockout. Jewish, 32, 5'3", 102 lbs - scrub suit green eyes, jaundiced hair, hypertrophied cerebellar components, cardiomegaly, 4 plus elan. Academic rank: PhD candidate, employed at hospital to approximate edges. Curriculum Vitae with photo for continuing medical education credit. NYM G149.

Dynamic, Pretty, Jewish—Female, 28, 5'3", 105 lbs, seeks sincere Jewish male, to 35. Photo/note/phone. NYM A104.

Extraordinarily Gifted Male—50, very accomplished, noted sculptor, designer, entrepreneur, appealing, enjoyable, realistic. Looking for 28-38, fit female equal. Ideally brillant, intuitive, creative, charismatic, for marriage, possibly children. No smokers. NYM H105.

Woman, 35, Creative And Spirited—Small-town childhood led to horizons expanded. Sensitive, playful, affectionate. Props include: racquet, cycle, running shoes, ice skates. Seeks conspirator. Note/phone/photo. NYM H114.

Joyful, Slim, Petite—Successful professional lady nearing retirement, wishes to share play phase of life with accomplished gentleman to admire, respect and have fun with. NYM T170.

A Woman For All Reasons—Enjoys arts and entertaining, classy, pretty, slim, successful, seeks established Jewish male, 45-55. NYM H127.

Over 55—Seeks single, fun-loving man of warmth, wit and intellect. NYM A126.

Lover Man, Where Can You Be?—Beautiful (inside and out), offbeat, sensual, honest, loyal, serious, silly, slim, curvy, 5'6", woman-child. Likes to make and hear music (jazz, blues, oldies, etc.), to sing, dance, read, play, nature, fireplaces, sunsets, travel, the good life, myself and more! Desires playmate/co-conspirator, humorous, secure, 36-50 male, to share life's adventure. Photo/note. NYM K533.

Metaphysician—52, 5'11", 165 pounds, blue eyes. Seeks non-smoking, non-drinking, slim female, under 52, into healthy life style, positive thinker, jazz, travel and dining. Photo/note. NYM G195.

Ayn Rand Enthusiast—Overachieving male, successfully self-employed, 30's. Handsome, prepossessing, creative, passionate about work and play. Seeking a classy, career-directed female equal, 20's-30's, with brains and beauty. Photo a plus. NYM K541.

Box At The Opera—Westchester businessman, 38, 5'9". Seeks attractive woman for the opera, theater, dinner and other activities leading to long-term relationship. Note/photo a plus. NYM T149

Come To Your Senses—Feel the warmth of wit and commitment; see yourself in spirit; touch more than shadow. Male, 39, 6'1", to share a life of sense. Photo/letter for two of them. NYM A130.

More Than An Asset—Pretty, sincere CPA, 29, seeks handsome Jewish professional male, 29-35. Photo. NYM G133.

Corporate Attorney, 32—Female, midwest. Skier, cyclist, runner, lover of arts, outdoors, life. Seeks classy, 32-plus male, MD/JD/MBA, for relationship/marriage. NYM H096.

Fair Lady, 26—5'7", slim, attractive, seeks tall, dark, handsome knight, 26-36, Christian. RSVP. NYM H119.

Are You As Amused By This As I Am?—Professional NYC man, 41, 6', seeks challenging woman of honest character who enjoys new experiences. Please be athletic, adventuresome and appreciate family values. I enjoy traveling, sailing, the theater and taking risks. Tell me about yourself. Photo optional. NYM A066.

Pretty, Outdoorsy Attorney—34, 5'3", slim, adventurous, refined, good-natured. Seeks warm, worldly, upbeat, athletic, Ivy-style male, over 5'9", under 42, to share all that life has to offer. NYM H125.

Shy, Hardworking, Marriage-Minded—Non-yuppie Jewish MD, 36, 5'7", 145 lbs. Into movies, jogging, museums and classical music, seeks pretty, slim, bright woman, 26-32. Photo/phone, please. NYM H117.

Bright, Pretty, Vivacious—Petite, Jewish professional woman, 32, seeks successful Jewish man with a sense of purpose and a sense of humor. You are invited to run with me along the reservoir and walk with me into the sunset. RSVP: Note/photo/phone. NYM E036.

Adventurous Jewish Entrepreneur—25, 5'2", enjoys travel, skiing, golf, bicycling and ethnic food. Seeks a thin, petite, non-smoking female under 30, to experience life with. Please send note, photo and phone. NYM K472.

Perk Up—Decaffeinated female seeks stimulating suitor. Attractive, 5'8", lively Jewish professional, 37, varied interests, wants to meet for coffee. NYM K529.

Petite Beauty, Ex-Dancer—29, professional, zany personality, seeks handsome, athletic and/or artistic, ambitious male with a great sense of humor, 5'9" and up, late 20's-early 40's, to laugh and play with. Letter/photo. NYM R913.

Bright, Pretty, Slim—Manhattan lady, 37, seeks refined Jewish man interested in business and the arts, for a lasting relationship. NYM A099.

Brilliant Professor/Screenwriter—Intense, witty, attractive male, 43, seeks thin, shy, intense but stable female under 30. NYM T104.

Businessman - International—56, would welcome note/phone from classy, rather attractive, educated lady. NYM K477.

More-Than-Just-Attractive Japanese—Very bright, early 20's, 5'8", gorgeous, slim, loves old films, dance, children, camping and travel. Seeking intelligent, confident, creative, very successful white man in 30's with a great sense of humor for meaningful relationship. Prefer Manhattanite. Phone/photo. NYM E071.

Lovely Great Neck Lady—Owns gracious home with golf and tennis, seeks romantic partner, 55 plus to share the best that's yet to be. Handwritten note. NYM W991.

Jewish Male, 32—Good heart, good brain, good looks, good body, good sense of humor. Needs a good woman, athletic, slim, bright. Photo/letter. NYM A081.

Good-Looking East-Side Man—Seeks a quality, educated all-arts-loving, sexy woman, 34-44, for joyful times. Photo, please. Thanks. NYM H098.

Attorney—Tall and attractive, 43, divorced, seeks professional woman, 35-45, with varied interests. NYM K516.

Blue-Eyed Blond With Brains—Artist, PhD candidate, 5'8", warm, sense of humor, seeks intelligent, fun-loving man of great integrity, 40 and over. NYM K536.

Cover Gal Looks—5'7", hazel eyes, brunette. Seeks tall, athletic Jewish male, 30-40. Note/photo/phone. NYM T161.

Seeking A Downhill Skier—Very pretty Chinese female, 25, wants to meet a handsome guy who is definitely fun and not conservative. Photo a plus. NYM K527.

Brains, Bite, Looks, Spunk—Desire to be inspired by attachment that endures. 35 - promise to look feminine, younger. Photo/*imagination/wit/coeur*. NYM H130.

Warm, Spirited, Attractive Blond—Has led exciting, serendipitous life. Seeks male, 45-55, for more. NYM T166.

Looking For Male Counterpart—He prefers country to city, enjoys tennis, skiing, sailing, isn't scared of a good fight, loves adventure and travel. Please have strong character, gentle nature and terrific sense of humor, 33 plus. NYM W924.

Stunning, Scintillating Black Lady—Professional, sincere, warm, fun to be with. Seeks well-traveled, equally financially secure, single male professional, 38-53, 6' plus, athletic, with good sense of humor, inquiring mind, traditional values, for the best life has to offer. Letter/phone/photo. NYM T164.

Vivacious, Attractive Lady—With love and kisses for the best man, 55-62, of intelligence style and quality. NYM K484.

Starting Over—Successful, beautiful, monogamous businesswoman with soft soul, inviting settled, successful, non-smoking mensch (35-45) to holiday dinner. Keen sense of humor, bottle of wine required. RSVP. Photo/bio. NYM T168.

Marriage-Minded—Attractive, outgoing woman, 52, seeking stable mensch. Enjoys bridge, golf, tennis. POB 4493, Metuchen, NJ 08840.

Westchester Male—Very handsome, successful PhD, 34, 6'2", 195 pounds, artistic, athletic. Seeks female counterpart. Note/photo/phone. NYM G198.

Single, White Christian Male—37, attorney. Seeks single Christian female, 27-38, who, like him, is a practicing Catholic, likes classical music, dining out and shares interests like world events, politics - creative and bright. Send photo, full name and phone. NYM T153.

Wanted From Somewhere—Out there where dreams come true (Bronx or Westchester): one attractive, friendly, 38-46 young lady for dates, fun times, etc. Phone/photo. NYM K510.

Very Presentable Wasp Male—30's, successful, Greenwich CT professional. Seeks witty, affectionate woman (25-35ish), for laughter and romance. Autumn could be our time. NYM A120.

Extra! Extra!—Dashing journalist, 34, scours Metropolis for passionate female Pulitzer, 30-40. Photo/phone. NYM E060.

Classic Good Looks—Special female, 39, 5'7", fit, athletic, well-bred/educated/traveled, seeks compatible, confident male who likes country getaways, sports (good tennis player a plus), is independent but also tired of being alone. NYM G210.

Autumn's Coming—Fall in with an attractive, professional, serious but fun-loving single parent. If you are a secure, warm, Jewish, 40-50ish man with a sense of humor who wants a real relationship, note/photo, please. NYM G193.

Pretty, Bright, Fit Exec—Jewish woman with traditional values, 39, 5'5", dark eyes, long dark hair, loves city and country. Wants to spend more time enjoying the best of life with Jewish male counterpart, 5'9" plus, healthy, happy, successful. Bio/phone/photo appreciated. NYM T154.

After Earning $50.00—Publishing in America's major literary magazines, I left all that, sans PhD, to consult to puzzled Wall Street firms. Now 35, still 5'9", Jewish and strikingly attractive, would like to permanently love a witty, unremittingly sincere man over 30. NYM K535.

Widow, 60, Unencumbered—Very youthful and attractive non-smoker, cultured, fun to be with, wishes to meet distinguished gentleman to enjoy life together. NYM G197.

Marriage-Minded Woman—38, warm, caring, very pretty. Advertising professional, Manhattan resident. Seeks man who loves life and is ready to share it with that one special person. Note/phone/photo. NYM K393.

Successful, Athletic, Attractive—Marketing VP, Ivy MBA, former Ivy football player and runner, extremely fit and active, 5'10", 150 lbs, blue eyes, blondish-brown hair, nice smile, 34, varied interests. Seeks special woman - intelligent, attractive, fit, conservative tastes but with flair. Warmth and sense of humor important, age not. Photo/phone/note. NYM E049.

Warm, Caring, Sensitive Man—Seeks NYC lady, 28-38, for serious relationship, humorous, non-smoker. NYM A098.

Attractive MD—Feeling man of integrity, Jewish-Australian, non-smoker, 5'5". Seek warm, loving mate, 34 plus. NYM T163.

NY Enthusiast—Attractive, dynamic professional gal, seeks intelligent, personable Jewish male, 35-45. NYM W992.

NY/DC Shuttle—Attractive, engaging, fun, warm, happy businesswoman, 37, spends half her life in VA, half in NY and the rest wherever she desires. Seeking a spontaneous, cosmopolitan, witty bonhomme. NYM E057.

Objective: Baby—Professional man, 48, financially secure, wishes to meet woman to help have and raise a child. Let's talk. NYM H058.

Seeking New Jersey Male—Over 38. Looking for a non-smoking, attractive, witty executive or professional, minimally Jewish, 5'10" plus, who enjoys tennis, movies, theater, romantic dining and the beach, who feels life is more fun when it is shared. Note/phone/photo, please. NYM H120.

Fabulous Green-Eyed Blond—Who has it all together, wants altogether great guy, 38-50. NYM E076.

Bonnie Scottish Redhead—40, single, 5'6", would like to meet professional, tall athletic male, 40-45. I enjoy traveling, aerobics and the outdoors. Photo/phone. NYM A097.

Considerate, Affectionate Man—38, 5'9", attractive professional wants and needs a sensitive, bright, attractive, self-reflective woman for friendship, romance and loyal partnership. Photo appreciated with note. Thanks. NYM K530.

Sexy, Literate—Long and lean redhead. Seeks irresistible man, 32-45. NYM T152.

Agent To The Stars—Pretty, Ivy-league Jewish baby boomer seeks her ideal man: smart, successful, sweet and funny. Prose/poetry. NYM H121.

Celebrate Autumn—Lovely/loving lady, early 30's, long-legged, 5'7", educated Christian, loyal to those I love, humorous yet shy, successful. Should I add you as a guest at my autumn picnic? Seeks 5'10" plus gentleman, 35-45, honest, secure, who wants a special friend as potential lover/wife. Like travel/beaches, moonlit walks, arts/movies/TV/fireplaces, French cuisine et la vie! Note/photo/phone, please. NYM G208.

Bridge, Backgammon, Bach—Joyfu white man seeks classy black woman, to 50's. Photo, please. NYM G205.

Leggy, Lavish Lover Of Laughter—Dynamic, professional, racquet-carryin ski bunny, interested in exploring permanence with secure, successful gentleman 40-50. Photo appreciated. NYM G179.

Share The Reality—Cultured, elegant, attractive, warm, generous, very successfu *sincere and sensual man in mid 50's*, seek his dream woman to share ballet, theate NYC town house, CT country home, Pari and London often, St. Barth's for Xma and life's pleasures. You are 45 or les slim, very attractive, chic, have great styl live in NYC. You are bright, warm, happ successful and a knock-out person. On letter with photo replied to. NYM E051.

Man Who Loves To Laugh—40's, carin handsome, trim, romantic, seeks pret woman for sharing. NYM H136.

Loving—Creative, together gentlema 44, seeks woman, 30's-40's, for friendsh and/or romance. NYM W996.

Bright, Beautiful Novelist—34, 5'7", see attractive man of character, wit, curios and warmth - ready to enjoy, willing work it out. Note/photo. NYM G220.

Pretty Physician/Flutist—Manhatt woman, 44, sweet and strong. Looking f a man who is playfully serious. Photo irr evant. NYM K505.

Pretty, Shy/Carefree, (Sigh)/—Stubbo sweet/you complete. Tall, slim, Jewish male physician, eclectic interests. See compatible male, 27-45, for forevers a evers. NYM A062.

Sensitive, Successful Businessman—Ea 40's, 6'2", slim, divorced Jewish ma Seeks wonderful, unselfish and attract Jewish female in tri-state area. Age that important but sincerity is. Inter include theater and the arts. Photo preciated. NYM G167.

Slim, Classy Blond—50ish. Seeks Jewish, successful man of substance and humor, to cherish for always. NYM T160.

Savvy, Successful, Slim—Attractive businesswoman, 30, new to NYC, seeks classy professional man to share city vitality, 28-36, Jewish. Phone. NYM K503.

Smart And Pretty Wasp—Seeks cute guy to do fun and crazy things with in the city. I like dancing, movies, music and mexican food. Beardless college grads or MBA's, age 25-35, can send photo and phone. NYM A121.

Some Favorite Things—Of lovely, warm Manhattan Wasp: dancing til dawn, autumn woods at sunset, England, Mozart, MOMA, The New Yorker and sharing laughter, life, with a preppie (Ivy?), Christian professional, 46-58, comfortable in topsiders/tux. NYM A045.

Somewhere Out There—Is a sincere, caring man, 33-42, willing to have mutually supportive relationship with attractive, intelligent, single Jewish woman, 34 plus, future JD. Note/photo/phone. NYM A088.

Sparkling, Pretty, Slim—Brunette with warm dark eyes, 32, professional. Wants to fall endlessly in love with a Jewish man who has a good heart, mind and sense of humor. Photo appreciated. NYM K537.

Beauty, Brains And Heart—34, petite, seeks best Jewish match. NYM A100.

Jewish Man—Ready for you, 18-32, slim, cute, down-to-earth, smart and loving. Photo/bio/phone. NYM G212.

Jewish MD—33, needs female tennis partner, 20's, for serious double(s). NYM T173.

Striking Brunette—Slim, Jewish, 27, seeks intelligent, professional, witty Jewish male. Bio/phone/photo. NYM E061.

Wanted—A positive, successful, athletic man, 40-55, with IQ, inner substance and sense of humor, by attractive, Christian, bright, perky, fun divorcee (40), to share city and country living. NYM W915.

Successful Black Businessman—25, Ivy-educated. Seeks open-minded Jewish female, 20-40, for romance. NYM W998.

Pretty Jewish Lady—24, bright, warm, lim, family-oriented, loves children, animals, great cook. Seeks marriage-minded, rofessional Jewish male. NYM T165.

Attractive And Affectionate—Caring Mediterranean female, slim, 50, seeks intelligent, unpretentious, non-smoking entleman, 50's, for serious relationship. hoto a must. NYM K431.

Tawny-Haired Beauty—Female Wall treet executive, 30, ravishing, tall, sensuus, athletic and spiritual, loves the ocean, raveling and family life. Seeks emotionally, spiritually and physically fit counterart, under 45, for serious romance and abulous times. Photo please. NYM E079.

retty, Tall, Creative—Movie-loving feale, 30, seeking good-looking male weetie, 28-38. Phone/note. Photo apeciated. NYM A050.

J/NY—Male, very handsome, divorced, rly 50's, 5'10", 185 lbs, brown hair and es, technical professional, great sense of umor. Seeks very attractive/shapely, roantic lady, 5'1' to 5'6", of Catholic or hristian extraction, for serious relationip only. Note/phone. NYM A133.

No Artificial Ingredients—100% pure kindness and love offered by this pretty, professional Jewish female, 35, to a very lucky man. Photo. NYM K515.

Warm Witty Guy—(38) seeks shapely playmate. Laughs/affection guaranteed. Photo. NYM G196.

Sincere, Attractive Black Woman—43, professional, likes music, arts and fitness. Seeks compatible black male, 38-50, for warm and caring friendship. NYM G216.

Slender Professional Lady—35, attractive, slightly mischievous, seeks bright, creative, fun-loving, stable guy. If the chemistry is right, who knows? NYM A124.

Well Put-Together—Warm, sweet female, 35, 5'3", 105 lbs, writer, very pretty. Seeks male, 34-40, successful professional, to share la joie de vivre. Note/phone/photo. NYM E077.

Alright, I'm Pretty—But there is a lot more: smart, sexy, full of life (38, Jewish). If you're over 5'10" and there's a lot more to you too, I'm ready. NYM A106.

Pretty, Slim, Intelligent—Well-balanced, kind woman, 5'9", 30, is looking for a tall, attractive, strong, ethical, optimistic man, 30-38, who's thinking is half-way between Garrison Keillor and Garry Trudeau. Letter/photo/phone. NYM G217.

Pretty, Sophisticated, Successful—Living in Fairfield county, 34, Jewish, slim, tennis player, divorced, one child, seeks sincere, well-educated, financially secure, athletic male, 33-40. Note/photo. NYM K506.

Lovely Lady Lawyer—Looking for love, NJ, Jewish, 30's. NYM R557.

Let's Be Friends At First—Are you a woman, 26-32, who would like to meet a caring, attractive Jewish male (33, professional)? If so, I'm seeking an intelligent, slim, successful woman with varied interests (mine include movies, the Mets, running, politics and laughing). Photo preferred. NYM K531.

Very Handsome, Successful—Manhattan executive, 37, warm and sincere, seeks lasting romance with beautiful, high-spirited woman who enjoys classical music and theater. Photo. NYM A078.

Wanted:—Fun-loving, Jewish, athletic JD, 50-60's, for a sensual, unencumbered, petite brunette. To share it all. NYM T146.

Warm, Attractive Psychologist—Witty, deep, seeks very pretty, bright, slim woman, 37-47. Photo, please. NYM H079.

Very Cute And Successful—Female, 28, 5'7", 125 lbs, upbeat, enthusiastic, good sense of humor. Stanford MBA with finance career. Avid sports fan and tennis player. Looking for a truly outstanding, high-powered, nice guy. Let's put our fancy degrees and accomplishments aside and see what happens, okay? Confidentiality guaranteed. Bio/photo, please. NYM E043.

Sincere, Successful, Single Jewish Man—6'1", 28, 160, green eyes, good-looking. Enjoy sailing, dining, dancing, warm beaches, cool wine, movies and everything Manhattan. If you are a single Jewish woman, 21-30, with a great sense of humor, are easy to talk to and enjoy getting flowers, let's get together. Phone/photo/note. NYM H111.

Optimistic Jewish MD—33, seeks open, Jewish female MD, 34-31. NYM H124.

Pretty, Educated Professional—47, CT-Westchester, seeks male. NYM H110.

Serious-Minded Only—Attractive professional female, divorced with three, seeks husband and father. If you are adventurous, reply to: NYM K524.

She Is A Very Special Woman—She's unpretentious, very open and honest, physically attractive and loves to laugh. She's also intelligent, affectionate, caring, still somewhat idealistic and flexible with a minimum of barriers. She's probably a physically fit "therapy" person in her 30's who loves kids. If she looks good in shorts, she can hate opera. In fact she can hate opera anyway. Besides sharing the above qualities, I'm a young 44, very fit, 6'1", low-key, sensitive and introspective. Kids travel, tennis, running and Carvel are some of my loves. My music is soft rock, my humor Lettermanesque. I am almost equally at home in shorts or jeans (shorts still leading). If that special woman described above is you, please write with photo. NYM T155.

Single Jewish Female—32, Ivy grad, enjoys theater, music, travel, sports, the sounds of rushing streams and sometimes the sounds of silence. Seeking honest, caring, intelligent man, 25-45, with a great sense of humor for possible long-term relationship. Respond with note/phone. Photo appreciated. NYM A094.

Single Jewish Male—Orthodox but individualistic, 30, 5'11", 155 lbs, very good-looking businessman, ex-musician seeks attractive, romantic and intelligent woman. Photo/phone. NYM G221.

Affectionate, Blue-Eyed Blond—5'2", 39, successful publishing executive, lover of hiking, biking, music, travel and the arts. Seeks sensitive, healthy, attractive, successful man, in 40's-50's, with similar interests, good sense of humor and strong sense of self. Non-smokers only. Photo/phone. NYM H137.

Very Attractive—43, 5'6", European-Jewish woman, looking for handsome, established, good-natured man for caring relationship. NYM H128.

Attractive, Sophisticated Lady—Living in south FL. Just sold successful business. Would like to meet a gentleman, 55-65, with an ingrained sense of style, ready for quality living. Photo/short note would be appreciated. NYM E068.

Lovely Lady—Spirited, compassionate, cultured and talented, professional woman, would like to share the future with a man who is young at heart and a real mensch. I'm slim, attractive, late 50's, 5'6", brown hair and green eyes and I love life. I welcome a tall, slim, secure, quick-witted, mature gentleman for a loving and caring relationship. NYM A079.

Best Of Both Worlds—Single professional male, 30, in NYC and Westport, CT. Seeks to meet attractive, well-dressed, outgoing female, 22-35, who enjoys both the exciting nightlife of NYC and the posh setting of a CT resort atmosphere. With possible interest in lasting relationship or friendship. Phone/bio/picture musts. NYM T158.

Attractive, Funny, Intelligent—Woman, 36, loves animals, great conversations, adventurous dining. Seeks warm, intriguing, professional NYC man to like and maybe love. Note/photo/phone. NYM E058.

Single White Female—Very successful, very important position in communications, very warm, very good personality, very humorous, very together. Looking for a very attractive, very successful, very warm and fun-loving male, 35-45 years old for a very important relationship. Send photo and telephone number. NYM E075.

Very Attractive Professional Woman—38, interested in the arts, natural health, spiritual philosophy. Would be even happier with the right man. NYM T136.

Want To Meet Christie Brinkley?—Then call Billy Joel. However, if you're Jewish, 34-42, and would like to meet a pretty, slim, warm, bright, vivacious green-eyed blond, write me. Photo/bio. NYM G200.

Tall MD-Musician—31, handsome, tiring of sonatas, seeking bright, slender and attractive woman, 23-33. I hope you're not allergic to cats. Photo a must! Poem optional. NYM K532.

Woman Of Quality—Attractive, slim, 5'7", Catholic, marriage-minded blond in late 30's, who loves dancing, music and good times, seeks that very special man. NYM K512.

Attractive, Christian Man—40, 5'9", NYC, sincere, warm, into computers, photography. Seeks independent female, 30's, for love, marriage, family. Note/phone/photo (helps). NYM H139.

Woman Just Beginning—Needs mensch, 50ish, with sense of humor, to help her quit smoking. Will keep all other vices. Seeking monogamous relationship the old-fashioned way. NYM W975.

Special Breed—I'm a 29-year-old CT resident, blond hair, blue eyes, Jewish and have a great sense of humor. Enjoy most outdoor sports - flying, swimming, dancing and walking the beaches with a very special person. I am looking for a female, 24-34, who is open, honest and values commitment - and is looking for a relationship with a man who will really care about her. Letter/photo. NYM H104.

Special—Handsome, secure male, 39, 6'1", who enjoys travel, skiing, sailing, fireplaces, and romantic times by the ocean. Seeks slim beauty, 25-35, ready for marriage and lasting love. Photo. NYM T148.

ANNOUNCEMENT

Chelsea's Ann—I enjoyed the 8-30 Boston flight with your musings on marketing safari's and Washington. Please call your flight companion.

Colleen - At The Met, 8/25—We talked briefly - can we talk again? Dinner. Drinks. Please write. Michael. NYM T147.

Going on Safari—Nairobi, Kenya. Nov 1st. Male business exec, 38, looking for person to share double occupancy for 14 days. $2,400 ea. NYM D003.

Happy Birthday—To My One And Only, a father who has more compassion than 24601. Love, Lisa.

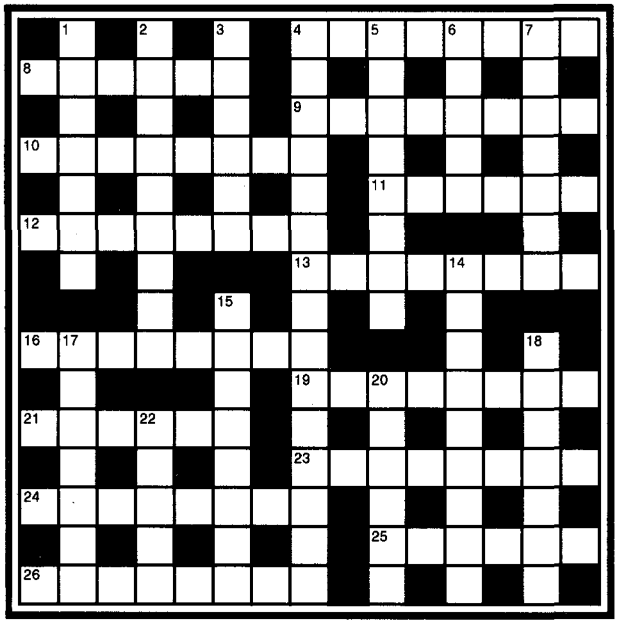
"Kept" In The 80's—Are you a single woman supported by a lover? I am writing an article and would like to talk to you. Anonymity guaranteed. NYM E073.

The Opera Espresso—8/26/87, midnight. You: in pink, blond hair, having late snack. Me: in khaki jeans/plaid shirt. Our eyes met. Please respond. NYM E065.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

4 A way speed can be controlled. (8)
8 The drawback about a cricketer taking direction. (6)
9 A small number go into church for the music. (8)
10 An outstanding part of the coast. (8)
11 One with nervous trouble gets really vinegary. (6)
12 A down-to-earth man looking for growth. (8)
13 Passion for figures being adroitly manipulated. (8)
16 A card game after a drink can result in battle! (8)
19 Thought again and saved. (8)
21 The cat will have only a very short time with an employer. (6)
23 Topping protection when there's a draught! (8)
24 Possibly ten girls of excellent character. (8)
25 Some six or seven ought to be ample. (6)
26 Insects found in high-rise buildings. (8)



DOWN

1 Few part with almost all. (7)
2 He'll stand in the hope of getting a seat. (9)
3 Keep terriers in check. (6)
4 Fruit raising means a grind or an involvement. (8, 7)
5 A secretary's boss can be a tyrant! (8)
6 The trick is to include nothing to disturb. (5)
7 Tearing madly about a tourist centre. (7)
14 Love creating disorder. (9)
15 A member in the register panicking needlessly. (8)
17 Beer put outside an office for a messenger. (7)
18 Upset and angered by accident. (7)
20 An Australian doing the spade-work? (6)
22 Play of a good man—spirited! (5)

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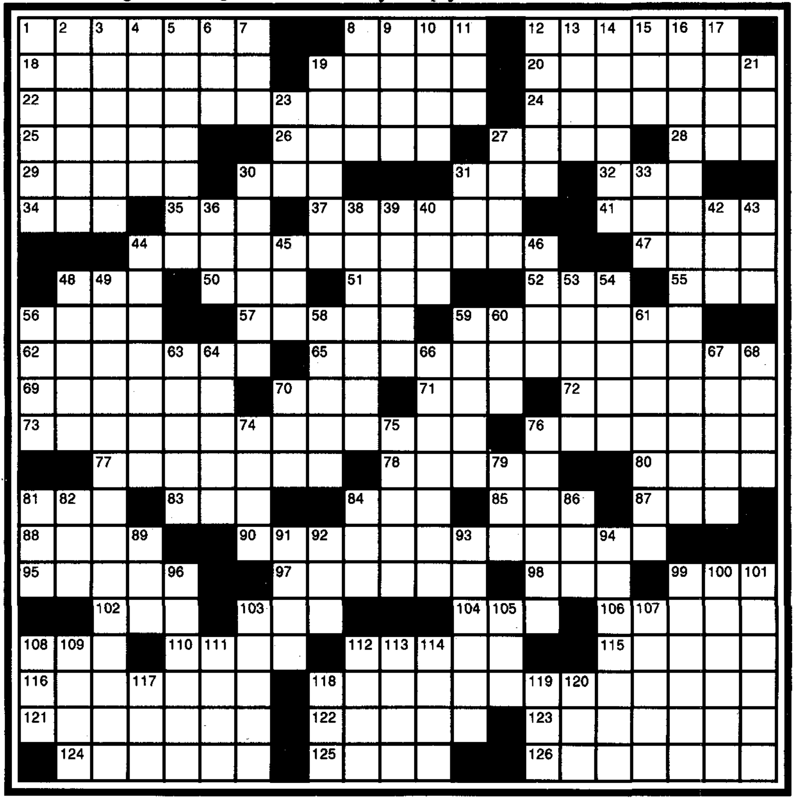
'GRIDDER ANAGRAMS': 'CUE' CROSSWORD · BY MAURA B. JACOBSON

ACROSS

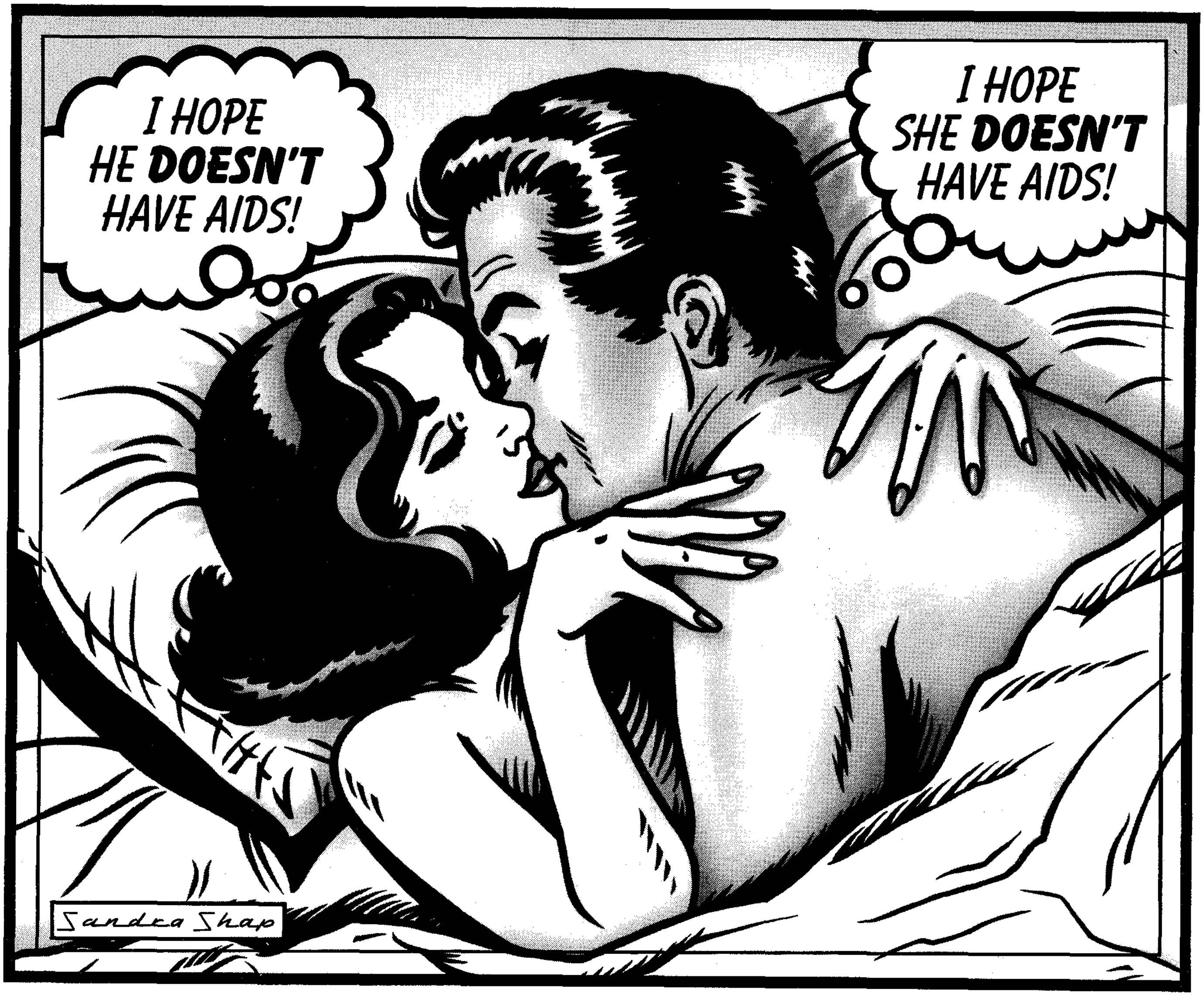
1 Prevailing weather
8 Light carriage
12 Cuomo namesakes
18 Oxygen-absorbing micro-organisms
19 Famed frontiersman
20 Hibernian's home
22 YANKS OWN TIGER
24 Pursued stealthily
25 Bay window
26 Folklore meanies
27 Tunisian pashas
28 Poe's Annabel
29 Finnish coin
30 Like steak tartare
31 Part of r.p.m.
32 Chance —— lifetime
34 Length measures: abbr.
35 Spectate
37 Where Roma is capital
41 Forty- ——
44 CHOSE A BIG CAR
47 Water swirl
48 West of Ga.
50 Zilch
51 Ply the oars
52 Give —— try
55 Caviar
56 Go marketing
57 Cell matter: suffix
59 Ballerina Hayden
62 Letter dues
65 SLIM HIP DOMAIN
69 The "Lily Maid"
70 "——, amas, I love a lass"
71 Simple sugar
72 "The General —— Dawn," 1936 film
73 BOND CONSERVER
76 Hide
77 Flower or violet dye
78 "What's in ——?"
80 Pre-coll. school
81 Be exploitive
83 Son of Odin
84 Spring mo.
85 Printing fluid
87 Mule's father
88 Make pleats
90 TRIED LOTIONS
95 Derived from oil
97 Japanese religion
98 WW II agcy.
99 Permit
102 Health center
103 Meet the bills
104 "Le Coq ——"
106 "It takes —— tango"
108 Heston role
110 Pizarro's conquest
112 Epstein or Donlevy
115 Multiplication word
116 With ice cream
118 SHORE SOLUTION
121 Those confined
122 Man without a country
123 Sweet girl of song
124 Daisylike blooms
125 End of a New Year's song
126 Leathernecks

DOWN

1 Awning
2 Eyed gloatingly
3 Writer Shaw, et al.
4 Middle: Fr.
5 Repeal
6 —— Borch, Dutch artist
7 English river
8 Achieve altitude
9 Whet
10 Aardvark's diet
11 Toady's reply
12 Tightwad
13 Chichi
14 Apply logic
15 Out of sorts
16 SAILOR DRANK ADE
17 Snick's go-with
19 VIP
21 Before J.F.K.
23 New state of India
27 Precious
30 Chef's formula
31 Ms. Zadora
33 For shame!
36 German article
38 Twisting motion
39 South American snake
40 Actor Ayres
42 Tokyo, once
43 Bar staple
44 Prisoner
45 Everyone
46 Rural skyscraper
48 Burn —— in one's pocket
49 MALES GROAN LESS
53 Mark over a Spanish "n"
54 Jelled relish
56 Drove the fast lane
58 Chief god of Thebes
59 Doesn't —— trick (is alert)
60 Nigerian city
61 Himalayan guides
63 Concerning
64 1947 Nobelist Cori
66 Displaying lunar illumination
67 Thurmond and Archibald
68 Big first for baby
70 Coach Parseghian
74 Cage resident
75 Dinner fowl
76 Same-name father
79 Wire measure
81 Sci-fi craft
82 Between fa and la
84 Jackie's second
86 One of Sennett's finest
89 Dunk
91 Biblical twin
92 Your, Quaker-style
93 Till now
94 More dapper
96 "In Cold Blood" author
99 Chinese noodle dish
100 Everlasting: poetic
101 A quarterback does it
103 Fourth Estate
105 Yoko
107 "Yet —— remember thee"
108 "Bali ——"
109 Forearm bone
111 River of Hesse
112 Squarish
113 Wrack's partner
114 Key Largo, e.g.
117 Floor piece
118 Males
119 Combat land, to a G.I.
120 Sultana's boudoir



Solutions to last week's puzzles appear on page 234.


I HOPE HE **DOESN'T** HAVE AIDS!
I HOPE SHE **DOESN'T** HAVE AIDS!
Sandra Shap

YOU CAN'T LIVE ON HOPE.

You hope he's the right guy.

You hope she's the one. And you both hope the other one is not infected with the AIDS virus.

Of course you could ask. But your partner might not know. That's because it's possible to carry the AIDS virus for many years without showing any symptoms.

The only way to prevent getting infected is to protect yourself. Start using condoms. Every time. Ask him to use them. If he says no, so can you.

AIDS

If you think you can't get it, you're dead wrong.

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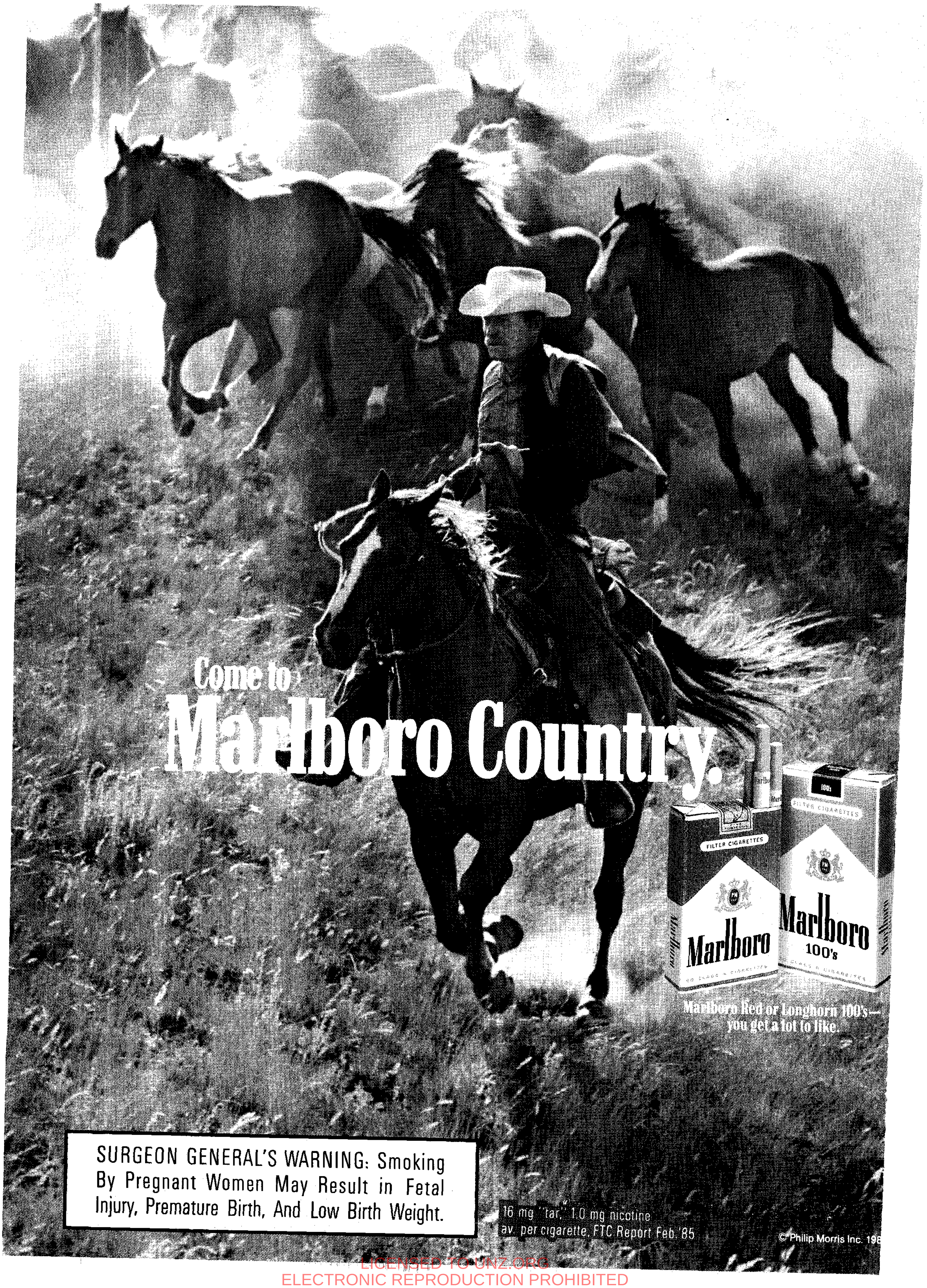
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